

The Inland Printer



*The Leading Business
& Technical Journal
of the World in the
Printing & Allied
Industries*

SEPT. 1924

VOL. 73. NO. 6

There Is Always a Market for
P. M. Commercial Stationery



In Cabinet Form—250 Envelopes and 250 Letterheads in a Compartment Box

72 Items in Stock

**A large variety of grades,
colors, finishes and weights**

Each box of P. M. Commercial Stationery is wrapped and sealed in an attractive wrapper with duplicate label on wrapper—the boxes always look fresh and clean when delivered to your customer.

The pocket in front of each wrapper contains sample of letterhead and envelope—goods may be shown without opening package.

Selling Helps for the Printer

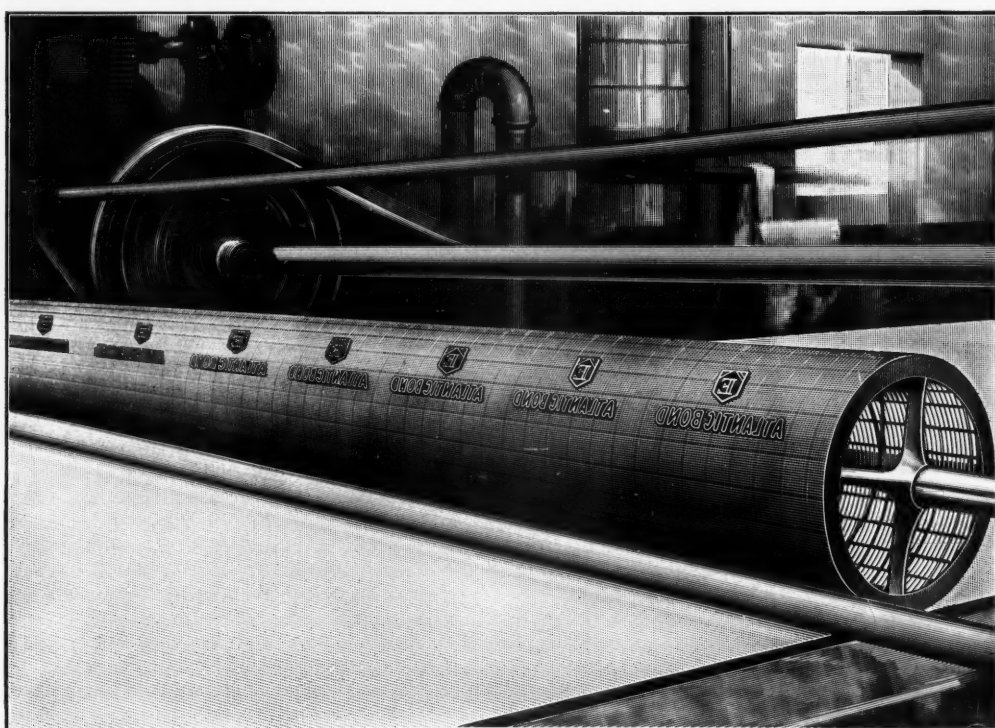
We will furnish upon request attractive illustrated blotters with suitable copy for your use in advertising P. M. Commercial Stationery. They have a space at the bottom for your imprint. Why not cash in by distributing these blotters to good prospects? They are free, in reasonable quantities.

Electro halftones of the illustration shown above will be furnished free upon request. 80 line for newspaper or 150 line for S. & S. C. or Coated paper. We suggest that you run an ad in your newspaper using this illustration or use an electro with suitable copy in some of your own direct-by-mail advertising.

Sample Portfolio sent upon request.

THE PAPER MILLS' COMPANY

517-525 SOUTH WELLS STREET, CHICAGO



Atlantic Bond is an *economical* paper, not only because of its low price, but also because of its low *cost* in the pressroom. On its smooth, tub-sized surface you can print from type or plates, including fine screen halftones when necessary, almost as easily and effectively as on coated book papers. The watermark *helps* instead of hindering, because it is a genuine watermark, made with a dandy-roll, and will not show through, as surface marks do, where designs or illustrations are printed over it.



EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK

Put Up in Government Measure NUREX TABBING COMPOUND

NUREX—The Modern Product for Tabbings, Tipping or Mounting
SAVES 50 PER CENT IN LABOR

NUREX—The only Non-Inflammable Tabbings Compound on the market. *Beware of Imitations!*—NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO.

Salina, Kansas, U. S. A.



(Patented
June 1st, 1920.
Other Patents
Pending)

A Flexible Tabbings Compound



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

The INLAND PRINTER

Vol. 73, No. 6

HARRY HILLMAN, Editor

September, 1924

Published Monthly by

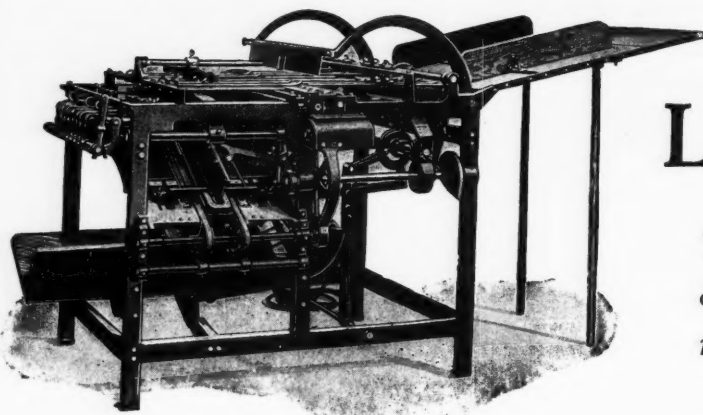
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879.



The LIBERTY

*The Folder That
Meets the Require-
ments of Thousands
of Printers*

RIGHT range and size, RIGHT design for lasting service, RIGHT price. Six different Models, every one of them of like quality.

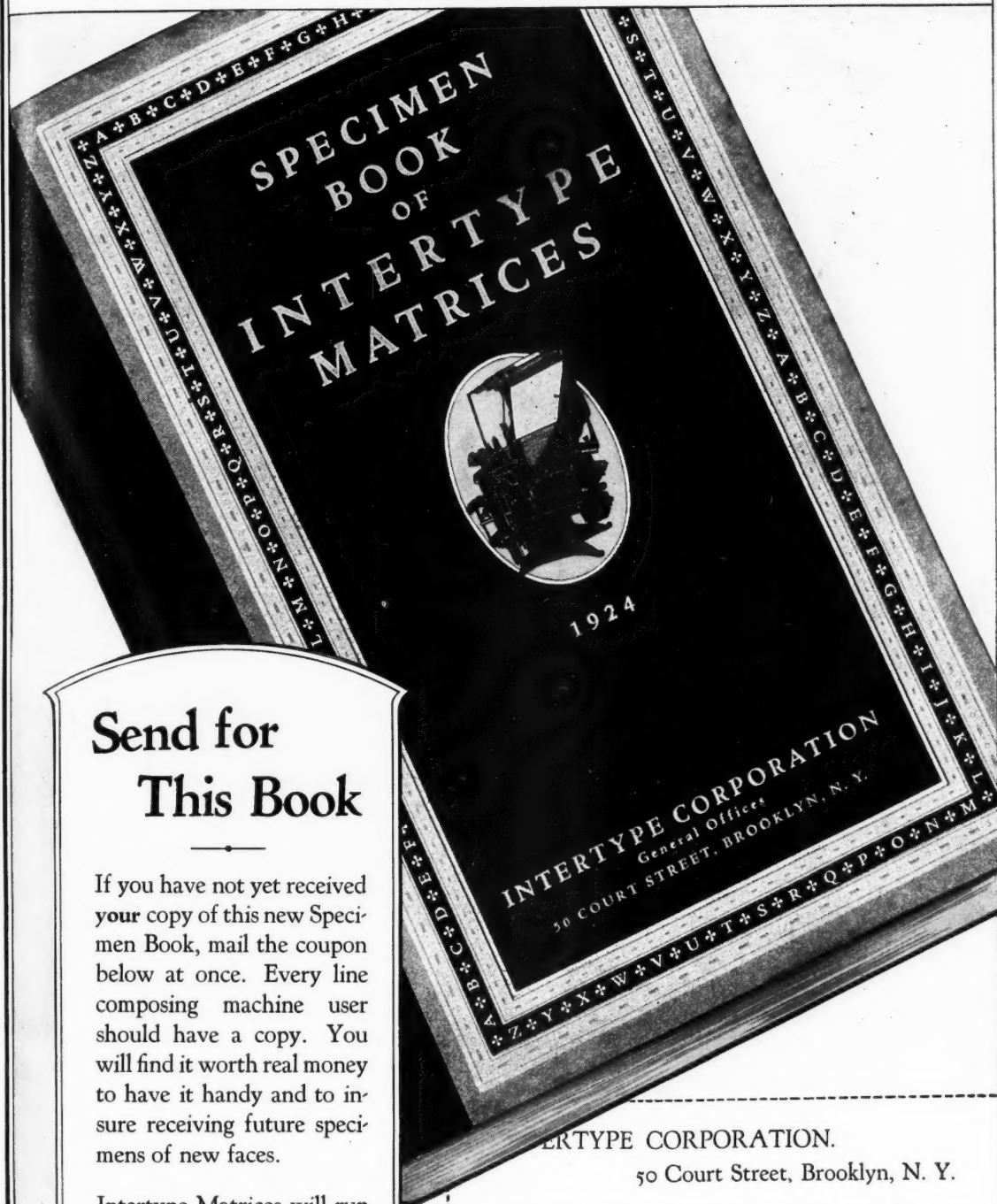
THE LIBERTY FOLDER COMPANY

Agencies in all the Principal Cities

Originators of Simple Folders

SIDNEY, OHIO

NO STANDARDIZED INTERTYPE HAS EVER BECOME OBSOLETE



Send for This Book

If you have not yet received **your** copy of this new Specimen Book, mail the coupon below at once. Every line composing machine user should have a copy. You will find it worth real money to have it handy and to insure receiving future specimens of new faces.

Intertype Matrices will run in other machines and we solicit and appreciate your matrix business. Send the coupon at once.

INTERTYPE CORPORATION.

50 Court Street, Brooklyn, N. Y.

Please send your new Specimen Book and Specimen sheets of new matrix faces as published from time to time.

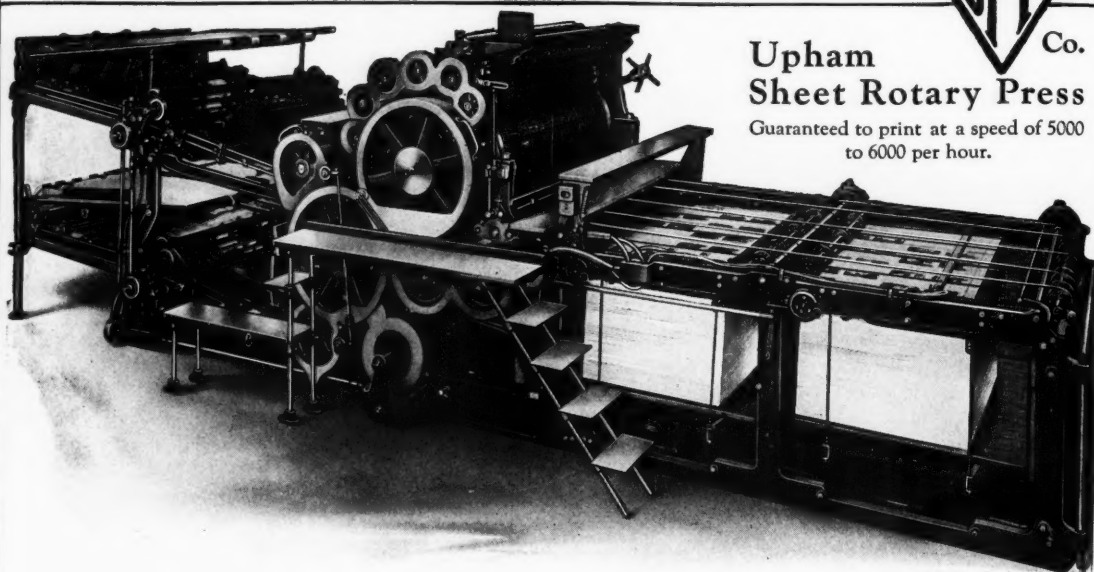
Name

Position

Firm

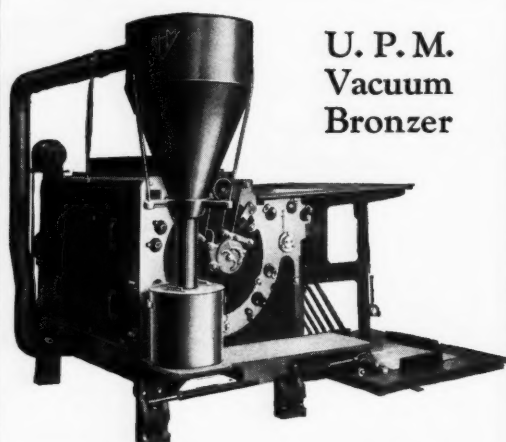
Address

FOUR FAMOUS PRODUCTS of the



Upham Sheet Rotary Press

Guaranteed to print at a speed of 5000
to 6000 per hour.

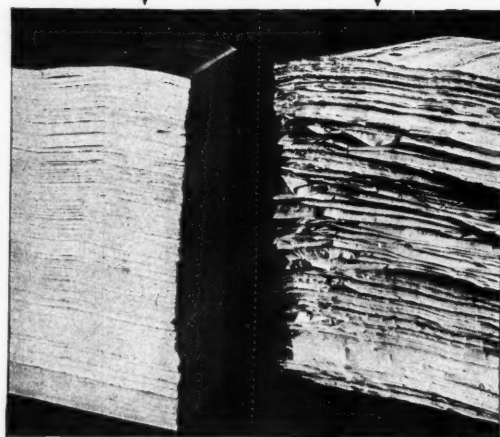


U. P. M. Vacuum Bronzer

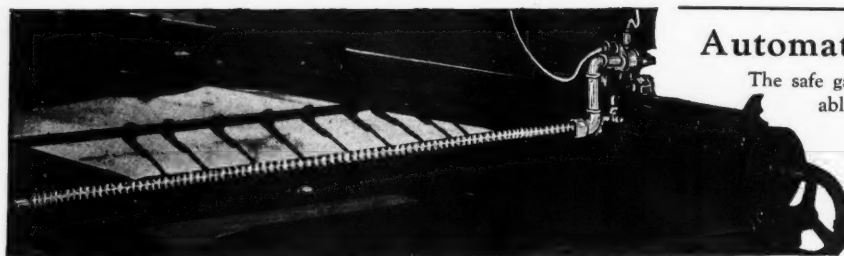
80 to 90% of all bronzed work produced in the United States is done on this machine. It is the standard for quality and a consistent profit earner.

Chapman Electric Neutralizer

makes presses deliver light paper
like this ↓ instead of like this ↓



The only known means of entirely removing costly troubles due to static electricity.



Automatic Ink Dryer

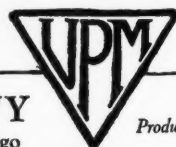
The safe gas attachment which enables its users to send their sheets to the bindery hours earlier than ever before.

UNITED PRINTING MACHINERY COMPANY

83 Broad Street, Boston

38 Park Row, New York

604 Fisher Building, Chicago





Competition Based on Excellence

We believe that Competition Based on Excellence assures progress in the electrotyping industry.

We believe that Quality pays; that high standards are essential to the success of any business.

We believe that in striving for greater excellence, through developing more efficient workers, machines and methods, we are benefiting the printer and the advertiser as much as the electrotyper.

We believe in giving excess value wherever possible—in contributing collective experience to every problem, thereby increasing the satisfaction and saving to all concerned.

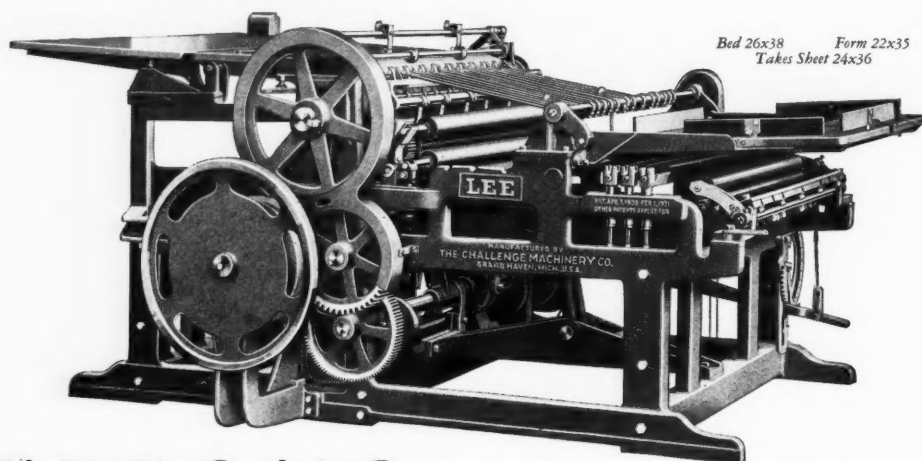
"QUALITY Is Always Worth More Than It Costs."

*The members of this Association are reliable firms,
offering efficient management and financial responsibility
—your best assurance of satisfactory Service. Look for
the Association emblem in your electrotyper's office.*

**INTERNATIONAL
ASSOCIATION of ELECTROTYPERS**
LEADER BUILDING, CLEVELAND

LEE PRESS Owners Make Money

For they have a very moderate first cost expenditure, a low operating cost and upkeep and produce a quality product at a substantial profit

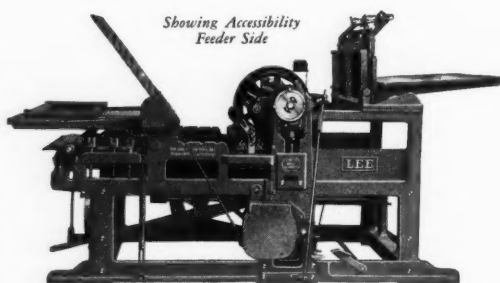


Bed 26x38 Form 22x35
Takes Sheet 24x36

The LEE Two-Revolution Press

has many points of superiority that appeal to those who realize the money-making possibilities of this simplified, easily handled pony press that will take anything up to a sheet 24x36. It is economical in first cost, operation and maintenance, and delivers a superior product with minimum effort of the operator and at a profit. Its simplicity of construction makes it easy to operate, and the more it is used the better it is liked. It is durable, because made of the best materials and is constructed by a reliable company with over a third of a century of high-class printing press experience.

The LEE PRESS is rigidly constructed, registers perfectly at all speeds, and runs quietly with a smooth and even movement, free from any jar or rumble.



*Showing Accessibility
Feeder Side*

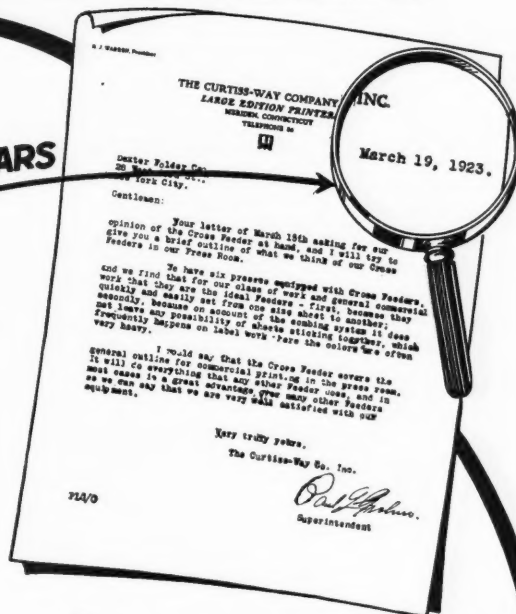
Because of easy access from all sides, the few adjustments for different size forms are easy and quick to make. Any press corrections or changes are also easy.

Write Us or any Dealer for "Reasons Why" Literature and Prices

The Challenge Machinery Co., Mfrs., Grand Haven, Mich.
Chicago, 124 South Wells Street New York, 220 West 19th Street

Representative for Eastern Canada: The H. J. LOGAN CO., Inc., Toronto

The CROSS FEEDER



*"Intend to Equip
all our Presses with them"*

"They are the Ideal Feeders"

Sixteen Years Between These Statements—Yet
One Is Just As Enthusiastic As The Other

ONE YEAR after the installation of their first Cross Feeder, the Curtis-Way Company, wrote:-

"Intend to Equip all our Presses with Them"

SIXTEEN YEARS later they wrote:

"They are the Ideal Feeders"

Your experience can be the same.

Ask us for the booklet, *Extra Cylinder Press Profits*—sent to you to any address you want—and no obligation

DEXTER FOLDER COMPANY
28 West 23rd Street New York City

PHILADELPHIA

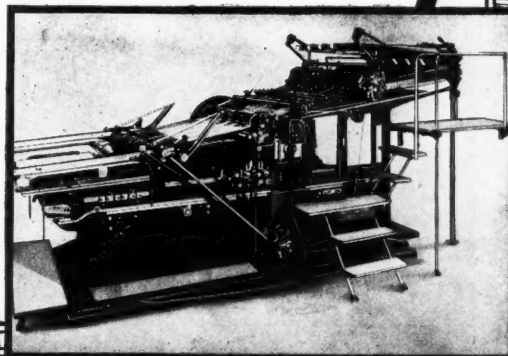
CHICAGO

BOSTON

CLEVELAND

ST. LOUIS

Harry W. Brintnall
San Francisco & Los Angeles
Dodson Printers' Supply Co. E. G. Myers
Atlanta, Ga. Dallas, Texas
T. W. & C. B. Sheridan Co., London, England
Exclusive British Agents for Dexter Folders and Pile Feeders
FEEDERS FOLDERS CUTTERS
STITCHER-FEEDERS BUNDLING PRESSES



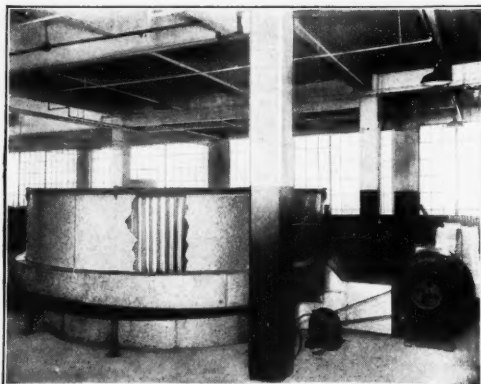
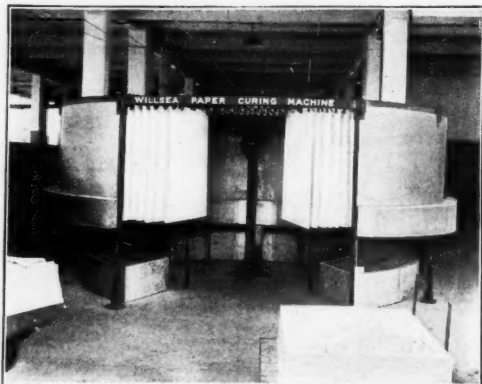
Please Mention THE INLAND PRINTER When Writing to Advertisers.

831

Did You Have Any Trouble With Your Paper Last Month?

You did if your atmospheric conditions were anything like ours here at Rochester—days when the air was closer than purchasing agents and so humid that cigars left by salesmen five years ago became soft and fresh again.

The New Willsea Paper Conditioning Machines, which are the circular type illustrated below, supplement the series of larger Stecher straight type machines, so that there is now a Paper Conditioning Machine for every plant from the small one- and two-press plants up to the very largest. These circular machines are small and compact with sides enclosed in sheet metal, and are designed especially for printers and lithographers whose requirements do not warrant the installation of the larger straight type. The process, however, is the same in both types of machines.



Front and Side Views of Recent Installation of the New Rotary Type Machine

The Stecher and Willsea Conditioning Machines bring any stock—damp, green, or dry stock—to the actual temperature and humidity of the pressroom atmosphere and deliver the paper thoroughly conditioned and ready for the presses in two hours time. The hourly capacity depends upon the size and type of machine, which in turn is determined by your particular requirements.

These machines are also used extensively for rapidly drying and setting inks between colors, and before bronzing or cutting. In addition to time they save a large amount of precious space in the usually overcrowded pressroom. They eliminate buckling, curling, ruffling; relieve static troubles; make perfect register possible; and greatly expedite production.

For Quotation on Paper Machine Give Size of Your Largest Sheet and Your Average Daily Consumption

THE WILLSEA WORKS

Engineers : Founders : Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of MULTI-COLOR PRESSES for printing, scoring and cutting cartons from roll stock; TUBING MACHINES for making rectangular boxboard tubes or shells.



The Mill Price List

Vetro-Enamel
 Marquette Enamel
 Sterling Enamel
 Westmont Enamel
 Pinnacle Extra Strong
 Embossing Enamel
 Westvaco Ideal Litho
 Westvaco Satin White
 Translucent
 Westvaco Coated Post Card
 Clear Spring Super
 Clear Spring English Finish
 Clear Spring Text
 Westvaco Super
 Westvaco M.F.
 Westvaco Eggshell
 Minervo Bond
 Origo Writing
 Westvaco Mimeograph
 Westvaco Index Bristol
 Westvaco Post Card



AMONG the strongest endorsers of *Westvaco* Brand papers are Pressroom Foremen, who appreciate the uniform high quality of these papers for printing in black or colors. A staff of skilled chemists co-operate with expert paper-makers to maintain this uniformity.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

See Reverse Side for List of Distributors

THE MILL PRICE LIST

Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Company



<i>Atlanta</i> . . .	The Chatfield & Woods Co.	<i>Nashville</i> . . .	Graham Paper Co.
<i>Augusta, Me.</i> . . .	The Arnold-Roberts Co.	<i>New Haven</i> . . .	The Arnold-Roberts Co.
<i>Baltimore</i> . . .	Bradley-Reese Co.	<i>New Orleans</i> . . .	Graham Paper Co.
<i>Birmingham</i> . . .	Graham Paper Co.	<i>New York</i> .	Beekman Paper and Card Co., Inc.
<i>Boston</i> . . .	The Arnold-Roberts Co.	<i>New York</i> .	West Virginia Pulp & Paper Co.
<i>Buffalo</i> . . .	The Union Paper & Twine Co.	<i>Omaha</i> . . .	Carpenter Paper Co.
<i>Chicago</i> . . .	Bradner Smith & Co.	<i>Philadelphia</i> . . .	Lindsay Bros., Inc.
<i>Chicago</i> .	West Virginia Pulp & Paper Co.	<i>Pittsburgh</i> . . .	The Chatfield & Woods Co.
<i>Cincinnati</i> . . .	The Chatfield & Woods Co.	<i>Portland</i> . . .	Blake, McFall Co.
<i>Cleveland</i> . . .	The Union Paper & Twine Co.	<i>Providence</i> . . .	The Arnold-Roberts Co.
<i>Dallas</i> . . .	Graham Paper Co.	<i>Richmond</i> . . .	Richmond Paper Co., Inc.
<i>Des Moines</i> . . .	Carpenter Paper Co.	<i>Rochester</i> .	The Union Paper & Twine Co.
<i>Detroit</i> . . .	The Union Paper & Twine Co.	<i>Sacramento</i> . . .	Blake, Moffitt & Towne
<i>El Paso</i> . . .	Graham Paper Co.	<i>St. Louis</i> . . .	Graham Paper Co.
<i>Houston</i> . . .	Graham Paper Co.	<i>St. Paul</i> . . .	Graham Paper Co.
<i>Kansas City</i> . . .	Graham Paper Co.	<i>San Francisco</i> . . .	Blake, Moffitt & Towne
<i>Los Angeles</i> . . .	Blake, Moffitt & Towne	<i>Seattle</i> . . .	American Paper Co.
<i>Milwaukee</i> . . .	The E. A. Bouer Co.	<i>Tacoma</i> . . .	Tacoma Paper & Stationery Co.
<i>Minneapolis</i> . . .	Graham Paper Co.	<i>Washington, D. C.</i>	R. P. Andrews Paper Co.
	<i>York, Pa.</i> . . .		R. P. Andrews Paper Co.

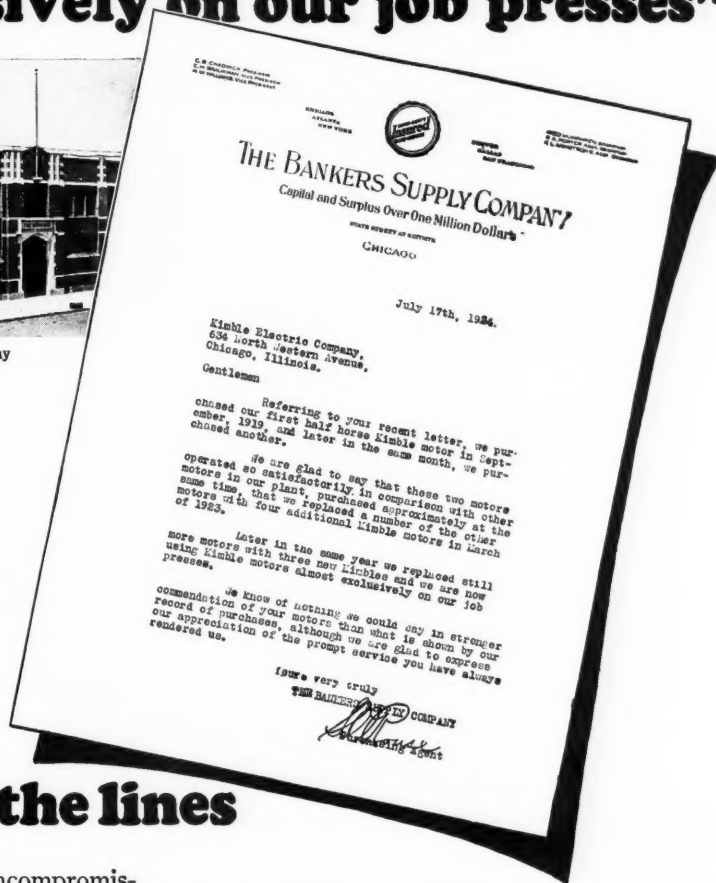


"We are now using Kimble Motors almost exclusively on our job presses"



Chicago Factory of Bankers Supply Company

The Bankers Supply Company, the world's largest manufacturer of bank checks, has over 100 salesmen and operates plants in several leading cities of the United States. Their huge high-speed production of checks, pass books and check-book covers means severe service for their motors.



Read between the lines

Could you devise a more severe and uncompromising test for printing press motors than the huge production requirements of this modern plant? No idle presses here. A steady grind from morning until night is a daily occurrence.

It is not surprising that less than three years of this rigorous service has demonstrated the inherent quality of Kimble Motors so vividly that the Bankers Supply Company has standardized on Kimble Job Press Motors, and replaced others with them.

Such a demonstration is convincing proof that Kimble Motors are the best for your needs. Specify and demand a Kimble Motor for your next press.

Learn more about Kimble Motors

MAIL THE COUPON

KIMBLE ELECTRIC CO.
2408 W. Erie St., Chicago, Ill.

We want to know about the Kimble Press-O-matic Job Press Control. Also tell us how we can get bigger production with lower costs in our job press department.

Name

Address



FOR SALE BY PRINTERS' SUPPLY HOUSES EVERYWHERE



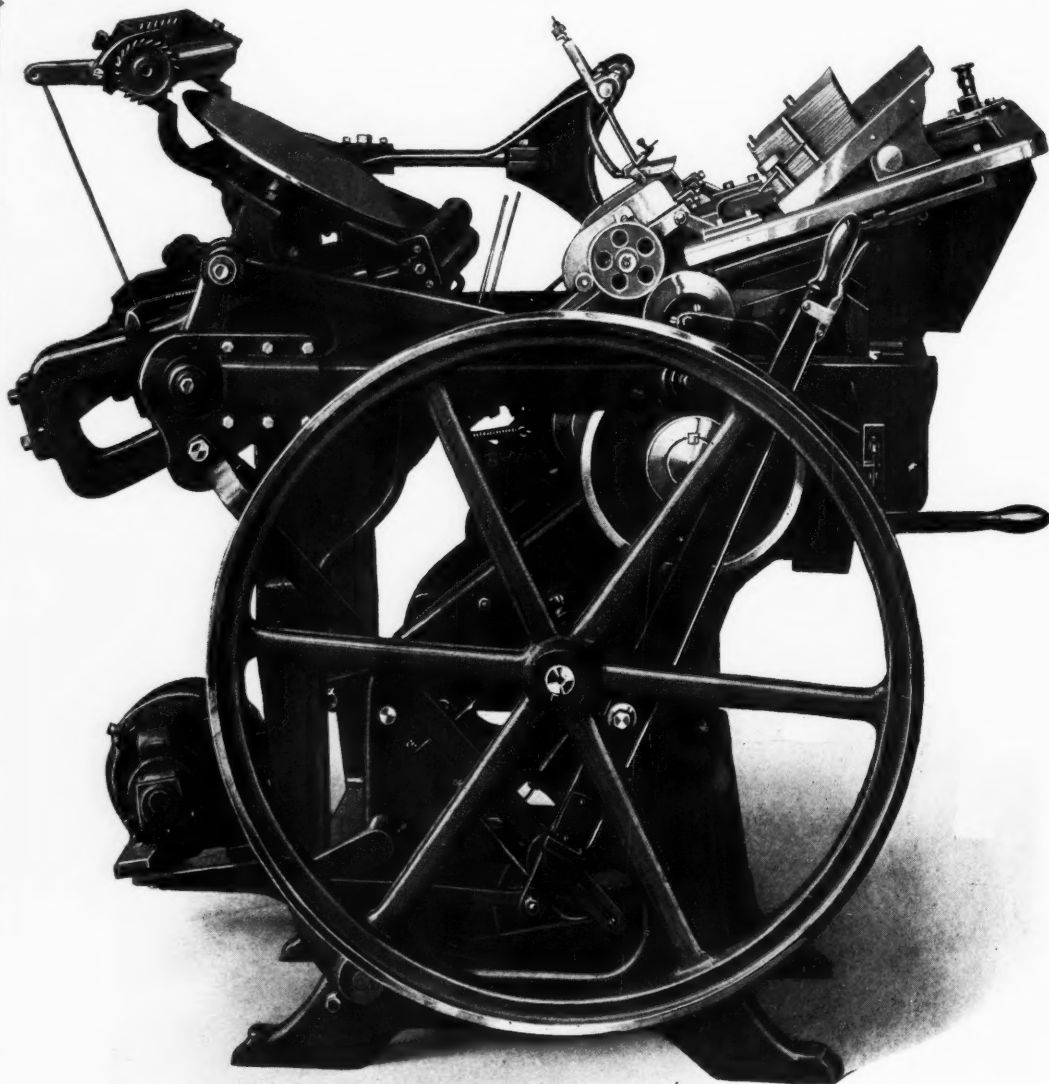
KIMBLE ELECTRIC COMPANY

2408 West Erie Street

Chicago, Illinois



MANUFACTURERS OF VARIABLE SPEED MOTORS FOR PRINTERS SINCE 1905



THE KLYMAX FEEDER attached to a **CHANDLER & PRICE PRESS** insures a rapid automatic unit that is capable of handling the various classes of job printing quicker and more accurately than can be done by hand.

[KLYMAX FEEDERS are made for the 8x12, 10x15, 12x18 and the new 12x18 CHANDLER & PRICE CRAFTSMAN PRESS. Write our nearest Selling House for descriptive circulars and quotations.]

AMERICAN TYPE FOUNDERS COMPANY

MANUFACTURER OF THE KLYMAX FEEDERS

The SEYBOLD Round-Corner Cutter

Both the Clamp and the Knife Operate by Power

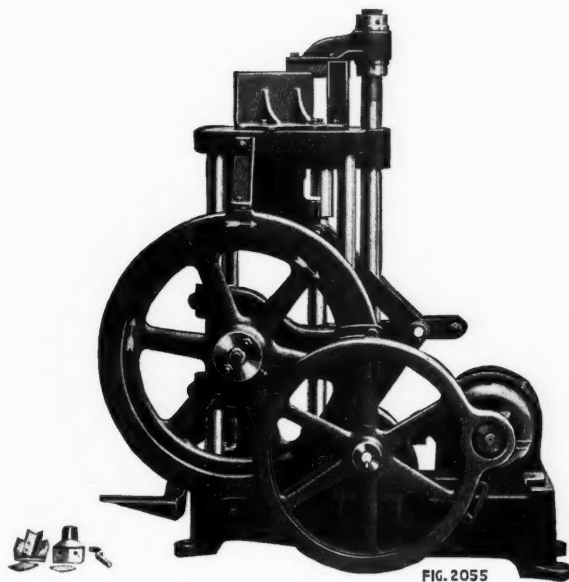


FIG. 2055

Side View of Direct-Geared Motor-Driven Machine

Seybold Round-Corner Cutters are built to make round-corner cutting a profitable manufacturing operation.

They have a capacity for taking piles up to $4\frac{1}{2}$ inches high. Twelve stock sizes of Round-Corner Knives from $\frac{1}{8}$ inch to $1\frac{1}{2}$ inch radius, stepped $\frac{1}{8}$ inch in intervening sizes, a Straight-Line Knife $2\frac{5}{8}$ inches long, and Thumb-Hole Knives $\frac{1}{8}$ inch and $\frac{1}{4}$ inch radius, are offered for selection.

Ask for Circular No. 2055

THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm

CRAFTSMEN!

The Golding Art Jobber Is a Versatile Press for the Production of Quantity and Quality Work

PRINTER users of the Golding Art Jobber are very enthusiastic about it because of its durability, rigidity, quick makeready, ease of feed, high speed, excellent distribution and quantity and quality of production.

The Golding Art Jobber is extraordinarily productive on the regular run of job printing work and it is also well adapted to the printing of large rule forms, large halftone and plate forms and booklet halftone pages.

The illustration shows the Golding Art Jobber No. 18—12 x 18 inches—complete with full length automatic brayer fountain, duplex distributor, vibrating roller, adjustable rollerways, safety feed guard, counter and power fixtures. This press is also made in size of 15 x 21 inches. Both sizes can be furnished complete for operation by individual electric motor of any make preferred.

Craftsmen employers need the Golding Art Jobber for economy and extra profit. The Craftsman employe needs it to simplify his work for quality production with economy and can recommend it to his employer because of results to mutual advantage.



Golding Press Division, American Type Founders Company

FRANKLIN, MASSACHUSETTS, U. S. A.

Chicago Office: 860 Transportation Building, Telephone: Harrison 5936

We also manufacture the Golding Jobber, Pearl Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and Official Card Cutters, Golding Tablet Press.

ALL GOLDING PRODUCTS FOR SALE BY TYPEFOUNDERS AND DEALERS



INKS

THE AULT & WIBORG CO. CINCINNATI
INKS FOR ALL THE GRAPHIC ARTS

Silver No. 772-35

Red "B" No. 1560-82

Medium Yellow No. 1560-80

Pure Blue No. 1560-83

Bronze Orange No. 1560-81

Bronze Brown No. 1560-84

Every-Day Inks

ASSURE UNIFORMITY AT ALL TIMES

THE inks used on this sheet are some of our Every-Day Colors, printed on a cylinder press, single rolled, without slip sheeting, under normal pressroom conditions. Note the brilliancy and smoothness.



ORDER BY COLOR & NUMBER

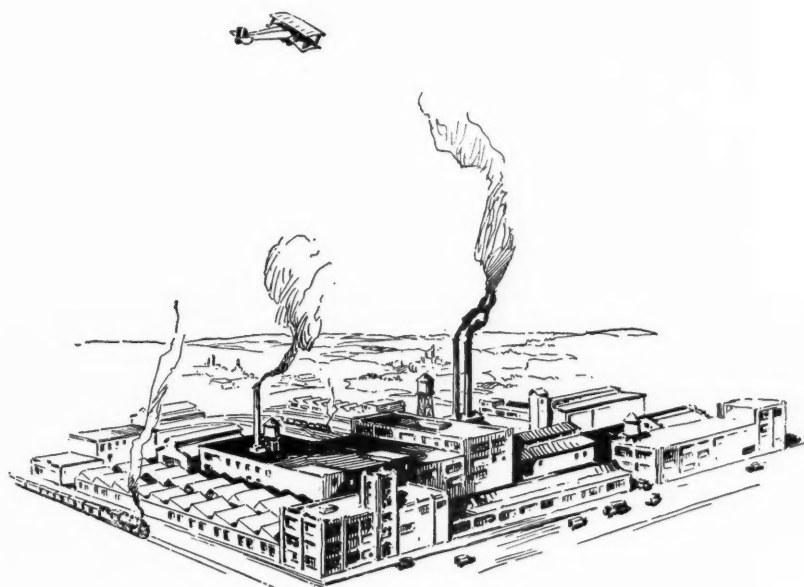
Silver No. 772-35
Medium Yellow No. 1560-80
Bronze Orange No. 1560-81
Red "B" No. 1560-82
Pure Blue No. 1560-83
Bronze Brown No. 1560-84

The Ault & Wiborg Co.

CINCINNATI

"Here and Everywhere"

NEW YORK	ST. LOUIS	MINNEAPOLIS	TORONTO, CAN.	CORDOBA, ARG.	CANTON, CHINA
BOSTON	CLEVELAND	ATLANTA	MONTREAL, CAN.	MENDOZA, ARG.	TIENTSIN, CHINA
PHILADELPHIA	BUFFALO	NEW ORLEANS	WINNIPEG, CAN.	RIO DE JANEIRO, BRAZIL	HONGKONG
BALTIMORE	DETROIT	HOUSTON	VANCOUVER, B. C.	MONTEVIDEO, URUGUAY	MANILA, P. I.
CHICAGO	MILWAUKEE	SAN FRANCISCO	BUENOS AIRES, ARG.	SHANGHAI, CHINA	LONDON E. C., ENG.
		LOS ANGELES	ROSARIO, ARG.		



An airplane X-ray view of your plant

If an airplane were to take an X-ray photograph through the roofs of your plant, it would show thousands of items of value—machines, motors, pipes, beams, typewriters, pumps, tools. The picture would show the plant as a whole, but it would fail to give you a complete record of all the “property dollars” represented.

“Where is such and such a machine?”
 “How long have we had this piece of equipment?”
 “When will we have to replace that pump?”
 “Who made these motors?”
 “How much are those partitions worth?”
 “What is the layout of machinery in Department B?”
 These and a thousand questions like them are answered accurately, quickly and completely by An American Appraisal.

Values are shown for the complete plant, for each building, for each type of property, for each insurance risk, each department, each plant account, or any other segregation desired.

All totals are supported by detailed, provable values for each unit of property.

An American Appraisal assures accuracy, disinterestedness and provability in property analysis and valuation.

A generation of experience supports its statements of values.

Its recognized superiority has made it the most widely used appraisal.

Send for the booklets P-9, “Property Records—Their Effect on Profit and Loss” and “When Insurance Insures—and When it Doesn’t.”

THE AMERICAN APPRAISAL COMPANY • MILWAUKEE

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, Syracuse, Washington. The Canadian Appraisal Company, Limited, Montreal, Toronto.

INVESTIGATIONS VALUATIONS, REPORTS — INDUSTRIALS, PUBLIC UTILITIES, NATURAL RESOURCES



An American Appraisal

THE AUTHORITY

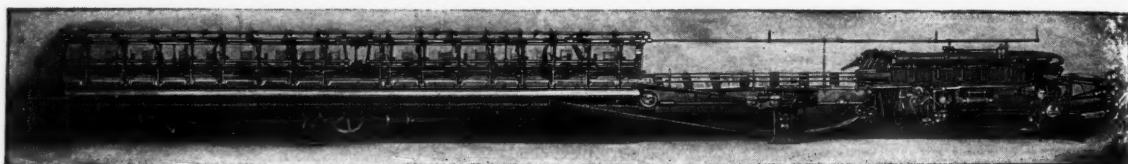
© 1924, The A. A. Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

JUENGST

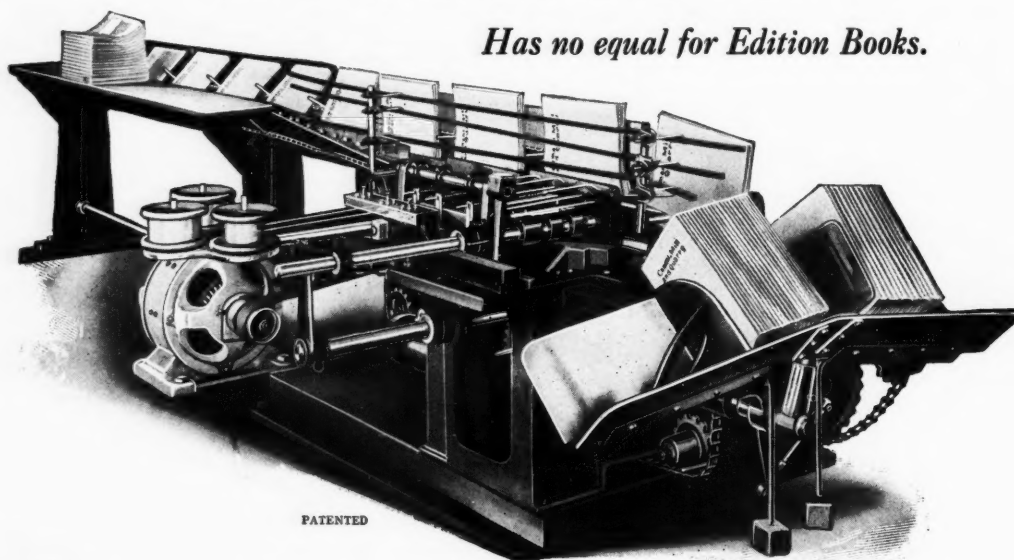
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

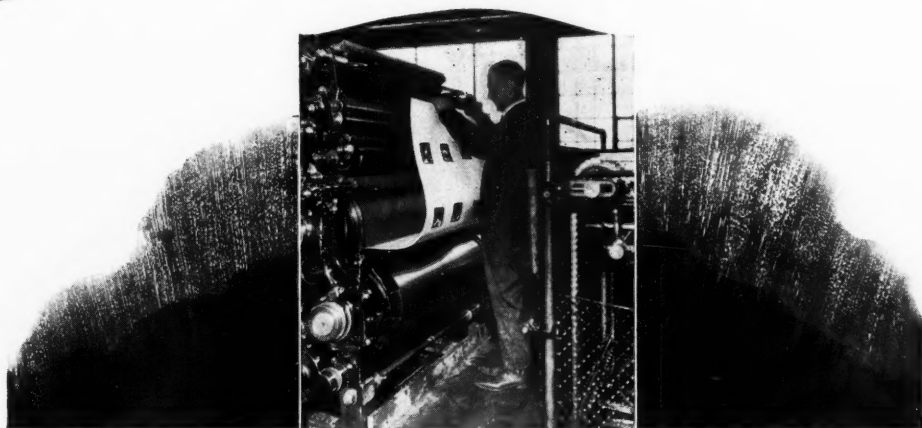


Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



No Forms to Distribute

Offset presses print from thin zinc sheets. After a press run, this thin sheet is unclamped, rolled off the plate cylinder—and the press is ready for another sheet and run.

The sheet which has been removed can be stored most conveniently—or it can be regrained for another job. In either case, there are no cuts, type, slugs, and hand set captions to distribute.

A Harris representative will gladly go over with you this and many other economical advantages of the offset press. When may he call?

The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
 New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 17 x 22
to 44 x 64. Two 2-color models.

HARRIS

offset  presses

"When Winter Comes"—

—and the static electricity is hampering the pressmen and cutting down pressroom productivity your bank balance will be on the toboggan unless your presses are equipped with modern devices for the elimination of this nuisance.

The Craig Electro-Magnetic Gas Device was invented and is marketed for this very purpose. It has enabled hundreds of progressive printers to produce high-grade work at normal speed under the most trying conditions. It eliminates offset and static, thus dispensing with slip sheeting and sheet straightening. This saving in time may mean the difference between profit and loss.

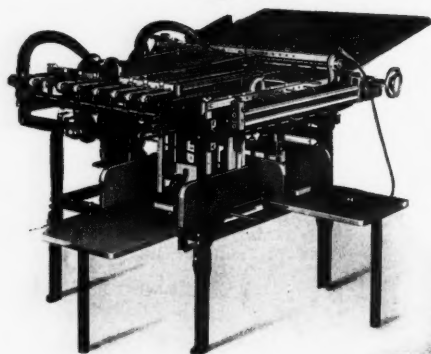
Ask any user of the Craig Electro-Magnetic Gas Device; they will tell you what savings have been made in their plants by its use. Trial orders cheerfully filled for comparison with any other device now on the market.

Write for our booklet "Speeding Up the Presses."
It will tell you what many of the largest printing houses think of the Craig Device.

CRAIG SALES CORPORATION

636 GREENWICH STREET, NEW YORK CITY

Mentges Folding Machines



- 1—Produce *accurate* work.
- 2—Run at *high speed*.
- 3—Are *simple* to adjust and operate.
- 4—Are designed and built to outlast the ordinary machine.
- 5—Produce all the *standard folds*.
- 6—Require *minimum* for upkeep.
- 7—Are *dependable*.
- 8—Are *inexpensive*.

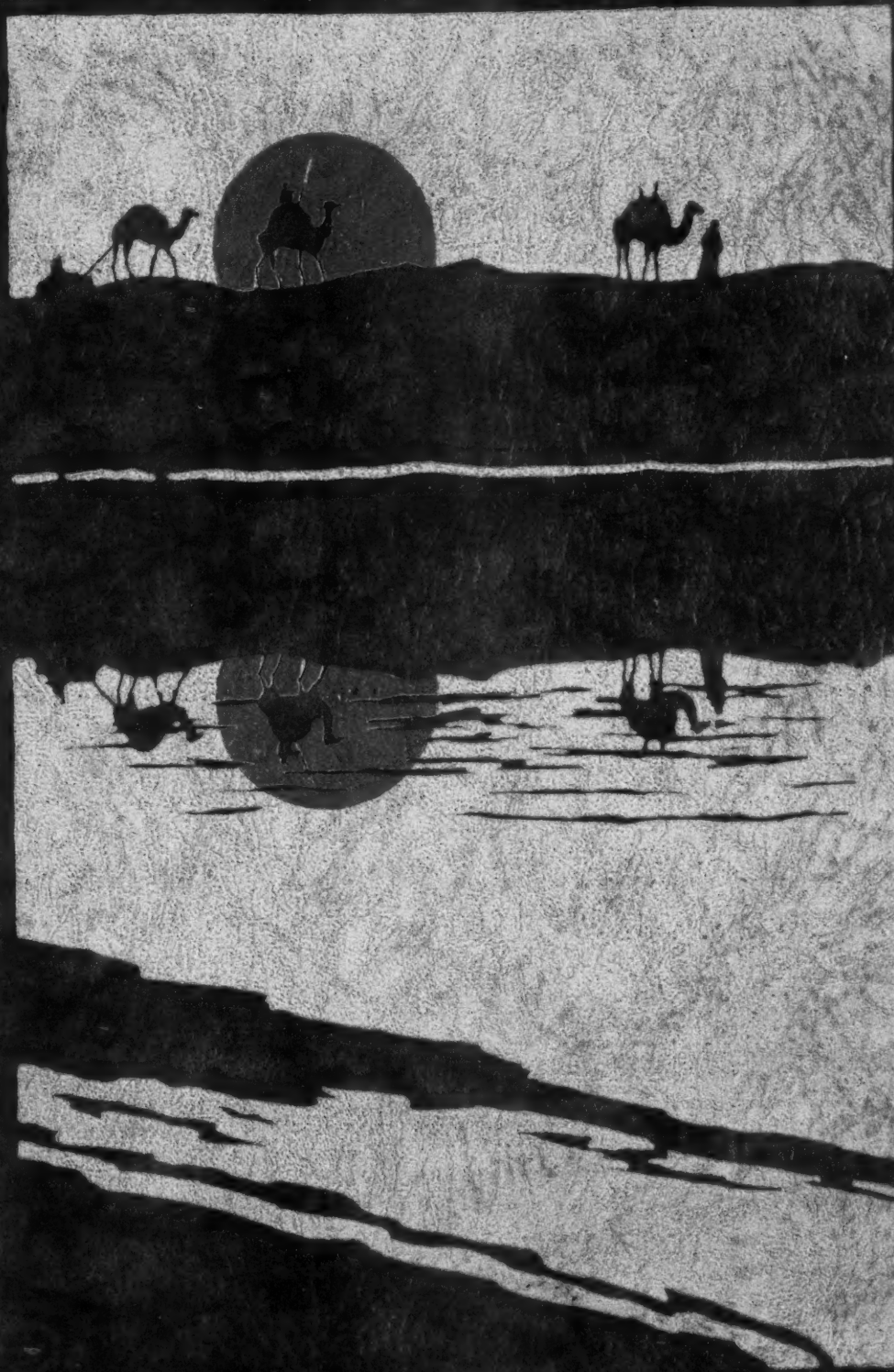
Built in five models to handle sheets up to 25 x 38 inches.

These machines will give you a *maximum return* on your investment.
In will pay you to investigate.

Send us samples of your work and let us recommend right machine.

MENTGES FOLDER COMPANY, Sidney, Ohio

"BUILDERS OF PROFITABLE FOLDING MACHINERY"



KAMARGO COVERS

are favored by buyers of good printing

MOROCCO—one of the trio of Kamargo Covers—is greatly favored by printers and direct advertising men who have studied cover papers.

Because it offers the advantages of strength, exceptional wearing qualities, and an ease of handling which eliminates expensive press work.

These advantages have heretofore been limited to high-priced papers, but they are now available in Morocco Covers at a very reasonable cost.

Morocco is but one of the Kamargo Cover Trio—Gay Head and Garag are the others. These three papers offer you a choice of three styles of finish, and twenty-seven colors, all beautiful but conservative in tone and fast to light.

MOROCCO	Leather effect	in ten shades
GAY HEAD	Two toned	in nine shades
GARAG	Single tone	in eight shades

Send for sample book or ask your dealer or printer to submit samples.



KNOWLTON BROTHERS KAMARGO MILLS
FOUNDED 1908 WATERTOWN, N.Y.

Send For These Sample Forms

Practical Systems for Printers and Publishers point the way to increased economies and profits in any printing establishment—large or small.

To appreciate their value you must see them and study the simple instructions for their use.

To meet the demand from many printers and publishers we have prepared sample sets—as listed below—and will forward them upon your order. The price charged for these samples merely covers the cost of postage and packing and a small part of the printing cost.



Check the Items Desired and Send with Your Order on Coupon Below

CHECK X HERE	ARTICLE	CHECK X HERE	ARTICLE
	Practical Cost System* 4 Pages from "Monthly Summary Book" 1 Daily Time Ticket 1 Job Envelope 1 Job Record Sheet 1 Job Register Sheet 25c		Practical Advertising System** 1 Advertising Envelope 1 Book of Forms of Advertising Register, with full information 50c
	Practical Bookkeeping System** 1 Ledger Sheet, 9 1/4 x 11 7/8 1 Ledger Sheet, 7 1/2 x 10 3/8 1 Book of Forms of Cashbook Journal with full information 50c		Practical Subscription System** 1 Index Subscription Card, 3 x 5 1 Book of Forms of Subscription Register, with full information 25c
	Practical Expense Distribution System 1 book of Forms of expense Distribution Record, with full information 50c		Practical Job Register 1 Job Envelope 1 Book of Forms of Job Register, with full information 25c
	Practical Inventory Systems 1 Perpetual Job Stock 1 Plant Inventory with full information 25c		Complete Set All the above Sample Sets sent at one time \$1.75
*Practical Cost System for Printing Offices For a more full and complete description of the Practical Cost System, the above book is recommended, as it goes into complete detail, and covers every point of the installing of a cost system in a printing office. Sent postpaid for \$2.50			
**John Smith's Bookkeeping This valuable book explains in detail method of using the Practical Bookkeeping System, Advertising and Subscription Systems, and contains a world of information—in readable form—about business methods for printing offices, both commercial printing plants and newspapers. Nothing technical, but every page worth reading. Sent postpaid for \$2.50			

USE THIS COUPON ORDER

Porte Publishing Co., 952 East 21st South St., Salt Lake City, Utah Date.....1924

Enclosed find*.....for \$.....for which send postpaid the items indicated with an X above.

Name.....City.....

Street and No.....State.....

*Postage stamps accepted for sums of \$1.00 and under.

PORTE PUBLISHING COMPANY, Salt Lake City, Utah

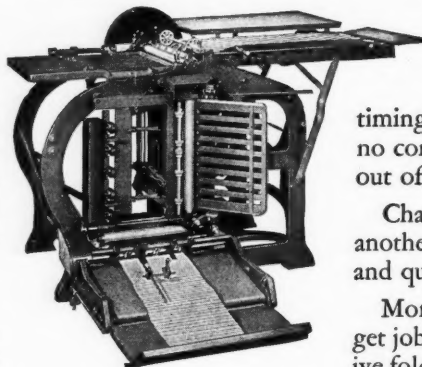
Keep Your Profits by Installing a CLEVELAND Folding Machine

YOU make a quotation and are awarded the job. Then the difference between that figure and what it costs you to produce represents your profit.

If there is any folding on the job—be it booklet, circular, letter, chart or what not—fold it on a CLEVELAND and it will cost you less to produce.

Sometimes this saving may mean the difference between a good-sized loss or a nice profit. For instance, if you get a big run on a 12, 20, 28 or 40-page booklet, you can put it on your CLEVELAND and fold it in one operation, whereas if you had any other machine, it would take two operations or more.

Continuous, speedy production is a month-after-month and year-after-year performance with the CLEVELAND, because there is no



timing device, no tapes, and no complicated parts to get out of order.

Changes from one fold to another are made with ease and quickness.

Moreover, you are able to get jobs with certain distinctive folds that the other fellow can't touch because his machine won't fold them. There are 210 different folds that can be made on the CLEVELAND, including all the folds made by all the other folders and a great many that none of them can produce.

Write for our representative to call, and talk these economies over with you.

A continuous type suction feeder to meet the requirements of CLEVELAND Folders, designed by our own engineers and built in our own plant, has been perfected and is now ready for delivery.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City
Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.



The Pictures in the Firelight

By JAMES WALLEN

JAMES Ellis says that the mind paints before the brush. Not alone does the artist dream pictures. We are all picture makers but our clumsy fingers fumble and fail us.

In the dancing flame of the hearth or camp fire, every man and woman sees pictures of happiness on the wing along the road to tomorrow or fluttering down the aisles of yesterday.

Pictures are romance made into reality by some magic power possessed by gifted and laurel-crowned children of earth. Everyone who hopes to move the minds and hearts of people today must employ brush, pen or camera.

The art of photo-engraving has made the distribution of pictures as easy as the dissemination of the printed word. Where words once travelled

alone, pictures now go with equal speed. Thru the mails travel the illustrated show windows of business houses whose customers never enter their favored stores and factories.

"Your story in picture leaves nothing untold," say the sages of publicity. The men who must move mountains of goods use photo-engraving.

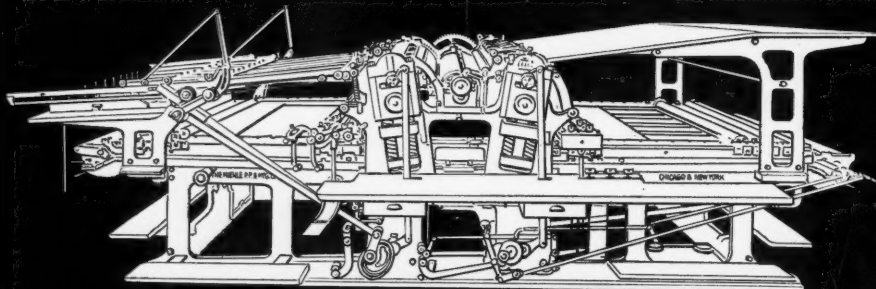
It is the purpose of the American Photo-Engravers Association to assure you of sound practice and a high standard of engravings. "Only the best is good enough" is the shop rule of Association members.

"The Relighted Lamp of Paul Revere" is a narrative in booklet form of the epic rise of the photo-engraving craft. A copy may be had from your engraver or direct from the Association.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

The Miehle



The Miehle Two Color Press

The Increasing Use of Color

COMPETITION among advertisers is constantly bringing about an increased use of color work.

To get the prospect's eye and attention it is necessary to go beyond the greatest appeal possible with the use of but one color.

More than ever are the great efficiency and economy of the Miehle Two-Color press apparent to the discerning printer.

To operate one or more of these presses places the printer in a preferred class.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

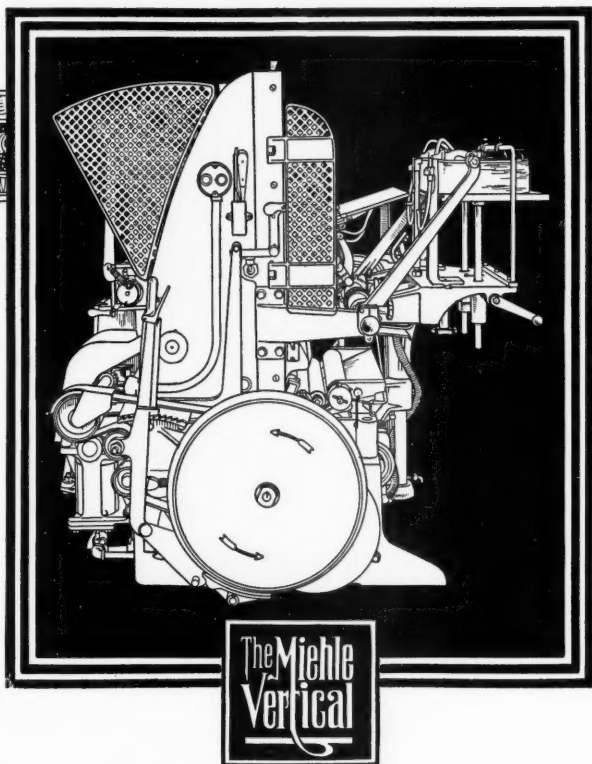
CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2640 Woolworth Bldg.
ATLANTA, GA., Doolson Printers Supply Co.

PHILADELPHIA, PA., 1015 Chestnut Street
DALLAS, TEX., 641 Deere Bldg.

BOSTON, MASS., 176 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



NOT MONEY ALONE

THE big money the Miehle Vertical makes for its owner is only part of the satisfaction he gets from its use.

With the Miehle Vertical, the printer has a press which is always on the job. It gives him the limit in convenience, adaptability, speed, quality.

It transforms the job press department. What before was slow is now quick; what before was difficult is now easy.

SEE the Miehle Vertical

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth & Robey Streets, Chicago

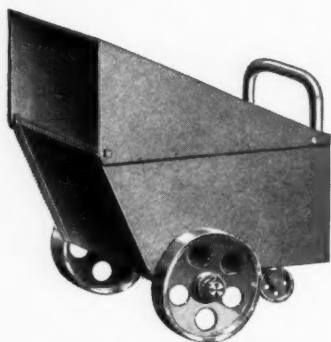
Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2640 Woodworth Bldg.
PHILADELPHIA, PA., 1015 Chestnut Street

BOSTON, MASS., 176 Federal Street
DALLAS, TEX., 312 Central Bank Bldg.
SAN FRANCISCO, CAL., 693 Mission Street

ATLANTA, GA., Dodson Printers Supply Company
Distributors for Canada: Toronto Type Foundry Co., Ltd. Toronto, Canada

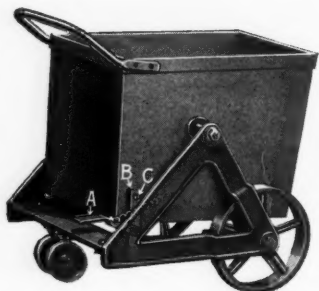
STEEL TRUCKS FOR WASTE METAL



No. 13485-A — Same as No. 13485 but with hood attached



No. 13487



No. 13491

No. 13485. — A small Truck very satisfactory for offices of moderate requirements. With Hood attached (No. 13485-A) it is an excellent accessory to a Saw-Trimmed, catching the fine particles of metal as they fall through the pedestal. The Hood is detachable and nests over the truck body, so that when not in use it is easily removed. The body of truck and hood are made of heavy steel and the wheels are of ample size (8 inches diameter) and strength. The small swivel caster at the rear is 2½ inches diameter.

Dimensions: Height overall, 18 inches; to top of body, 13 inches; width, 17 inches; length, 20½ inches.

Capacity, 1700 cubic inches.
Weight, 70 lbs.

No. 13487. — This Truck was designed for use in newspaper offices and will withstand the most severe usage. It is made of heavier material throughout than our other trucks, with edges formed over and reinforced, handle rigid, and wheels and shaft practically unbreakable. **The strongest and most satisfactory metal truck ever produced.** The large wheels are 12 inches diameter with a 2¾-inch face, and the swivel caster in rear is 5 inches diameter.

Dimensions: Height overall, 24½ inches; to top of body, 22½ inches; width, 21 inches; length, 27 inches.

Capacity, 4600 cubic inches. Weight, 170 lbs.



No. 13485

Easy-Dumping Truck

No. 13491. — Our Easy-dumping Truck is so *easy* to dump that it is usually referred to as *self-dumping*. To dump, merely step on foot lever (A) thus releasing trigger (B) which holds Truck securely in upright position. The body is pivoted "off center" and will therefore automatically tip to a position where a slight pull upward on the handle will dump the contents. The operation is simple, yet positive and absolutely dependable. The body is heavy-gauge steel formed so as to insure maximum strength at all points, and with side-castings, wheels, and other parts of ample strength to withstand any abuse the truck should be subjected to. This is similar to our former design of self-dumping truck, but less complicated, more dependable, positive in its operation, weighs less, is not so high overall, and sells for less money. The only really practical design of easy-dumping truck ever produced. No modern newspaper plant can afford to be without it. The large wheels are 10 inches diameter with a 1½-inch face, and the small swivel caster in rear is 4 inches diameter.

Dimensions: Height overall, 24½ inches; to top of body, 21½ inches; width, 21 inches; length, 23½ inches.

Capacity, 2850 cubic inches.
Weight, 150 lbs.



No. 13491 in the act of dumping

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

CLEARCUT SHADED CAPITALS



12 Point Complete Font 10 A \$2.85
Eight Characters 45c
A B C D E F G

14 Point Complete Font 8 A \$3.30
Four Characters 45c
A B C D E F

18 Point Complete Font 6 A \$3.75
Three Characters 50c
A B C D E

24 Point Complete Font 5 A \$4.70
Three Characters 50c
A B C D

30 Point Complete Font 4 A \$5.15
Two Characters 55c
A B C

36 Point Complete Font 4 A \$6.50
One Character 45c
A B C

48 Point Complete Font 3 A \$8.75
One Character 55c
A B

A Tip to Typographers

When you feel the urge to add something new in type and decorations, whether for your own satisfaction or to appease an insistent advertising man, do not assume that the specimen books show all the good stuff, but write to the foundry and get the dope on the newest ideas. By so doing, you will be sure to keep up with the typographic resources of your alert rival, and maybe get ahead of him. Remember that the profitable business today goes where the advertiser finds the newest typographic material and the ability to use it effectively

*Our Branch Houses will Send Specimen Sheets
and Booklets on Request*

Border of this
advertisement
composed of
Brass Rules
with Art
Corners 2402
and side
bands of
Ransom
Border 814

Barnhart Brothers & Spindler

TYPE FOUNDERS

Chicago Washington Dallas Omaha Seattle
Saint Louis Kansas City Saint Paul Vancouver

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

INDIANAPOLIS, INDIANA

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

608 South Dearborn St., Chicago

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

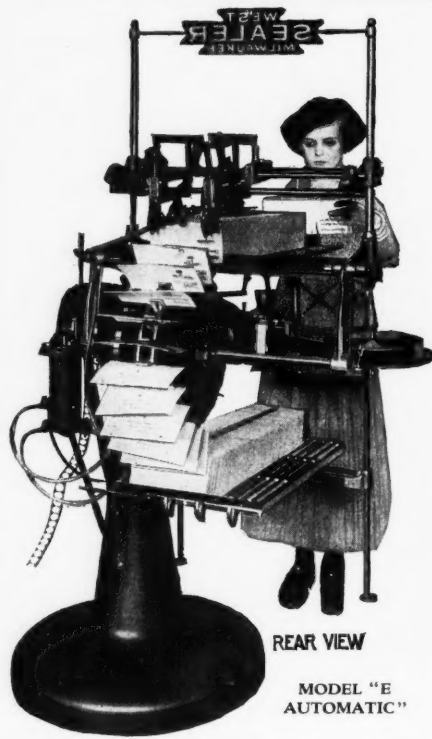
SPEED UP

Seal Your Broadsides on a West Automatic Sealer

The West Sealer will attach 5500 stickers per hour and does thorough and uniform work. The machine has front feed and front off feed. Only one operator required. Portable, mounted on casters. Lamp socket connections with cord. Quick change for various sizes of work. For any firm who does a large volume of work this sealer represents a wonderful investment.

West Manufacturing Co.

137 SECOND ST., MILWAUKEE, WISCONSIN



Write for Samples of Work and Free Trial Offer

THE PROFIT IN PRINTING



One suggestion shows how to start getting orders from firms which heretofore you may have been unable to sell (See Page 3).

Another suggestion shows how to make money—happily—out of the "rush order" situation (See Page 6).



27 ways TO GET ORDERS FOR PRINTING

DO YOU want more business? Would you like to look over a booklet suggesting twenty-seven ways to get orders for printing?

"Profit in Printing" will be sent to you free for the asking. It's a 32 page, well illustrated book outlining experiences of printers the country over. Every line in it is well worth the time required to read it.

"Profit in Printing" is based upon the fact that there are times when one printer is busy and another is not. It attempts to explain why the busy printer is busy. It suggests means of eliminating dull periods.

Sign and mail back the coupon. The book will come to you at once.

The CHANDLER & PRICE Co.
Cleveland, Ohio, U. S. A.

The
Chandler &
Price Company
Cleveland, Ohio
U. S. A.

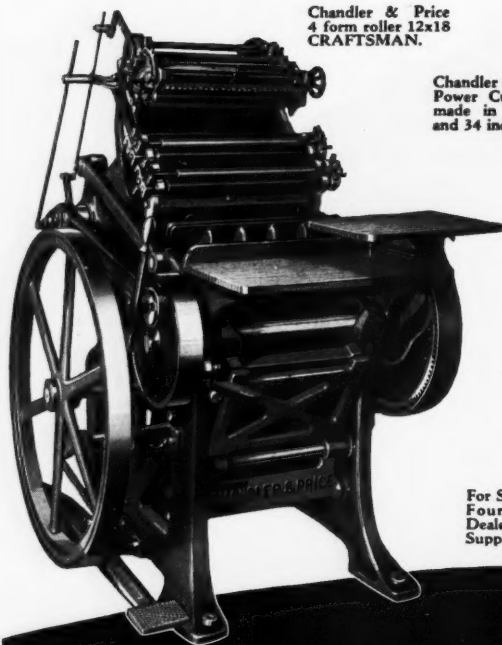
Please send me a copy of
"The Profit in Printing"—the
illustrated book which pictures
a printer's opportunities for getting
business.

Name _____

Address _____

City _____

Chandler & Price



Chandler & Price
4 form roller 12x18
CRAFTSMAN.



Chandler & Price
Power Cutter —
made in 30, 32
and 34 inch sizes.

For Sale by Type
Founders and
Dealers in Printers
Supplies.

2 Ways TO PRODUCE PROFITABLE PRINTING

REGARDLESS of the amount of business in your shop, it is essential that you produce that work at a profit. The two ways to do this are (1) print on a Chandler & Price Press, and (2) cut on a Chandler & Price Cutter.

Work produced upon Chandler & Price Presses is produced at a minimum cost for these reasons: (1) low overhead due to a small purchase price and to an almost negligible up-keep; (2) low cost per thousand

impressions due to a minimum of idle time.

Chandler & Price Cutters cut every job as profitably as Chandler & Price Presses print it. They work fast and steady right through the rush times. There are no unevenly trimmed borders due to knife or frame wobble. This means profit because neat printing means steady customers.

Chandler & Price Presses and Cutters are displayed by your dealer. See both machines.

The CHANDLER & PRICE Co.
Cleveland, Ohio, U. S. A.

Chandler & Price

The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Co. registered in the U. S. Patent Office.

Quality—Service—Value

DAMON TYPE FOUNDERS CO.

INCORPORATED

The Only Independent Type Foundry

44 Beekman Street
NEW YORK, N. Y.

We Manufacture Leads and Slugs of a superior quality, furnished either in 24-inch strips, labor-saving fonts or cut to measure. They are noted for their accuracy and finish.

We Manufacture Brass Rules in a large variety of faces, and of a quality that ensures long wear, and complete satisfaction.

We Manufacture Metal Furniture in three styles, viz.: "Improved," "Cast Quotation" and "Railroad." The two former in labor-saving fonts and the latter in special widths and lengths.

We Manufacture Damon Quoins, the best finished and most durable quoin on the market today.

MANUFACTURERS OF

Standard Line,
Point Set
and Point Bodies

TYPE

Standard and
Publicity Faces
for the
Commercial Printer

*Send for Our Catalogue of Type, Borders, Ornaments and
Revised Price List*

Chandler & Price Presses and Paper Cutters

Diamond Power and Lever Cutters

Hamilton Steel and Wood Composing-Room Equipment, and

EVERYTHING THE PRINTER REQUIRES

Carried in Stock for Quick Delivery



The MONITOR Extra Heavy Power Perforator is built in four sizes, 24", 28", 30" and 36". We also build the MONITOR Standard Perforator in the following sizes and styles: 12" Hand Power; 20", 24", and 28" Foot Power; 24" and 28" Power. All these machines punch the round hole perforation.

Little Holes

in the edges of checks and other papers may be made rapidly and economically with Monitor perforators. No freak ideas, no experiments, are embodied in these perforators; only correct mechanical principles worked out by *real* mechanics. The workmanship is the regular Monitor standard of accuracy, and the materials of construction are selected to give the longest, most satisfactory service. If you need such perforators, write for information to

Latham Machinery Co.

*Builders of Bookbinders' Machinery
for over 35 years*

1153 Fulton Street, Chicago

Boston
531 Atlantic Ave.

Philadelphia
Bourse Bldg.

New York
45 Lafayette St.

The Ideal *underlying our business is to merit the reputation of
being thoroughly capable, reliable and reasonable*



711 SO. DEARBORN ST., CHICAGO, ILL.

We have an organization and equipment that is complete for the production of ALL kinds of printing plates, including:

Artistic Designs
Pen and Wash Drawings
Photo Retouching
Plain and Vignetted Halftones
Zinc Etchings and Color Plates

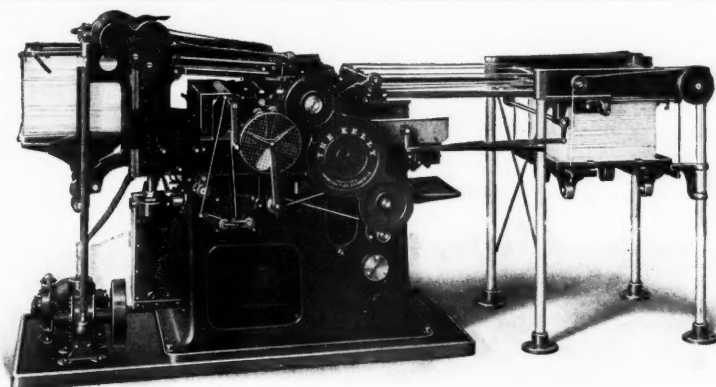


Wax Process—
Rule Work, Maps,
Diagrams and Headings
Wax or Lead Mould Copper
and Nickel-Steel Electrotypes

Book and Catalog Plates and Advertising Matter of every description



KELLY Press Conveniences PUT DOLLARS IN YOUR POCKET



KELLY AUTOMATIC PRESS conveniences have been developed to a high degree. These conveniences consist of practical devices and attachments for the speedy handling of work and for the easy adjustment of the Kelly to whatever class of printing is laid out for it, and that includes about everything that can be handled automatically. Larger work can be run on the Kelly than on any other small automatic press. The quality of product is unequalled, the output remarkably large.

Because of Kelly Press conveniences, the range of printing is unusual and without the limitations that are inherent in the machines that have not been developed to the same high standard of perfection.

Kelly Automatic Press conveniences influence every feature of operation, from the placing of the stock and the form on the press through the various

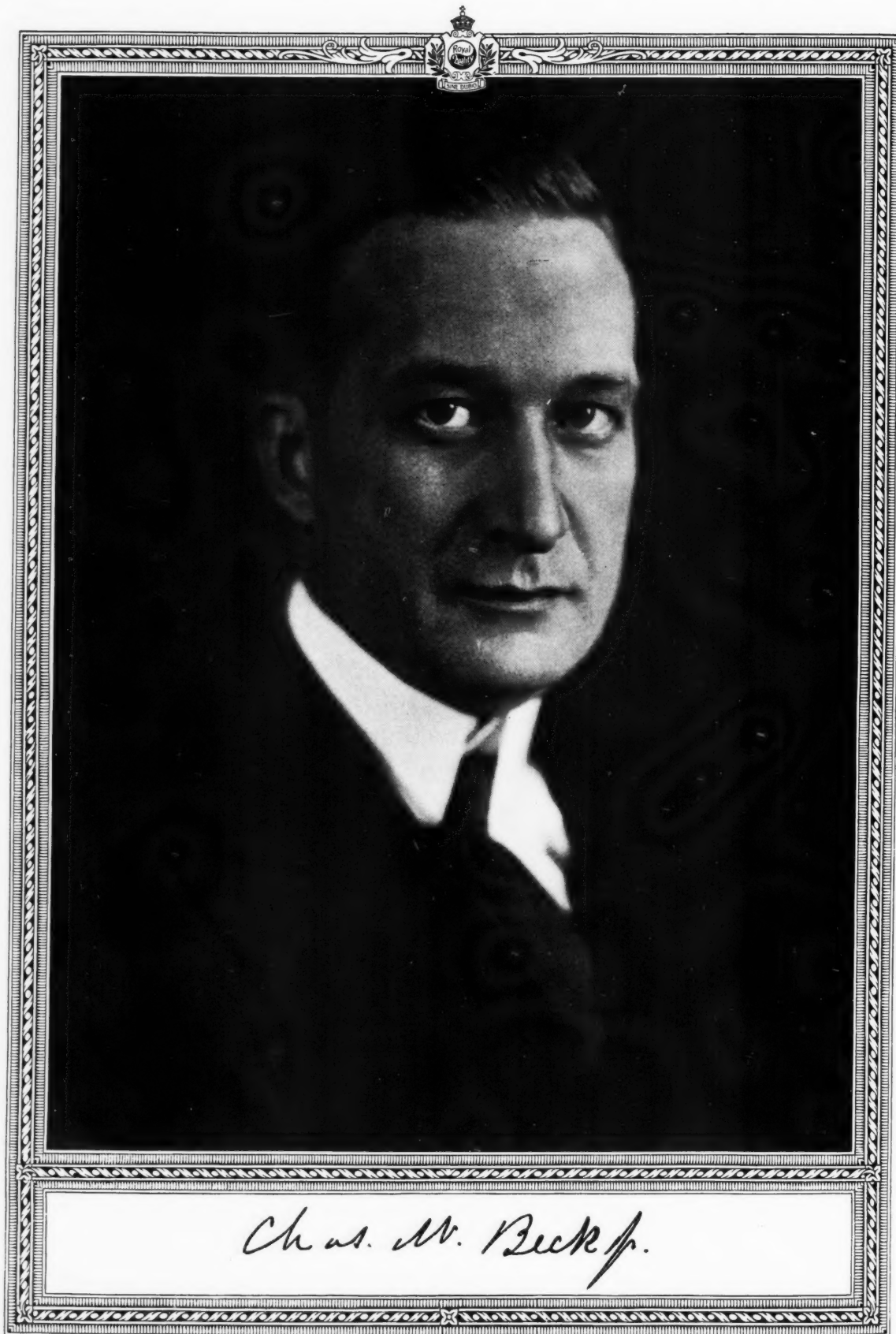
phases of the work down to the delivery of the printed sheet.

These conveniences are real improvements of practical utility and provide easy means of handling the large variety of printing that is daily placed on Kellys in plants, large and small, operating more than thirty-five hundred of these presses. Write to our nearest Selling House for quotations.

AMERICAN TYPE FOUNDERS COMPANY

Also sold by BARNHART BROS. & SPINDLER at Washington (D. C.), Omaha, Dallas, Seattle

SET IN MEMBERS OF THE BODONI FAMILY



Interviews With Royal Customers

Original Engravings *by* BECK Electrotypes *by* ROYAL



THE BECK ENGRAVING COMPANY, with "three plants located for national service," Philadelphia, New York and Chicago, *is satisfied* with the way ROYAL reproduces their original engravings. MR. CHARLES BECK, JR., says so over his own signature.

To watch, as he must, the result of the work of his three plants as it appears—expressed through the medium of electrotypes—in the Curtis publications, The National Geographic Magazine, and many other examples of the most difficult kind of color printing—and then say *he's satisfied*, is a compliment.

Royal Electrotpe Company
624 Sansom Street, Philadelphia

Member International Association of Electrotypers

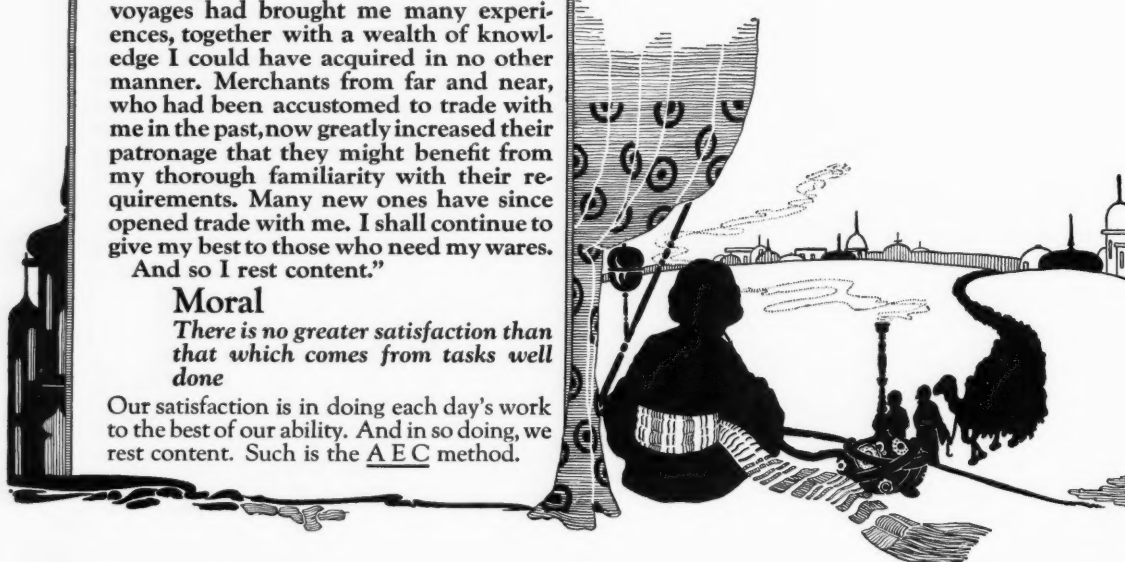
"WITH these words I, Sinbad the Sailor, conclude my story. Being returned from my last voyage and having recounted my adventures to the Caliph, I laid aside all thoughts of traveling any farther. My voyages had brought me many experiences, together with a wealth of knowledge I could have acquired in no other manner. Merchants from far and near, who had been accustomed to trade with me in the past, now greatly increased their patronage that they might benefit from my thorough familiarity with their requirements. Many new ones have since opened trade with me. I shall continue to give my best to those who need my wares. And so I rest content."

Moral

There is no greater satisfaction than that which comes from tasks well done

Our satisfaction is in doing each day's work to the best of our ability. And in so doing, we rest content. Such is the AEC method.

The Sixth Voyage



AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG.

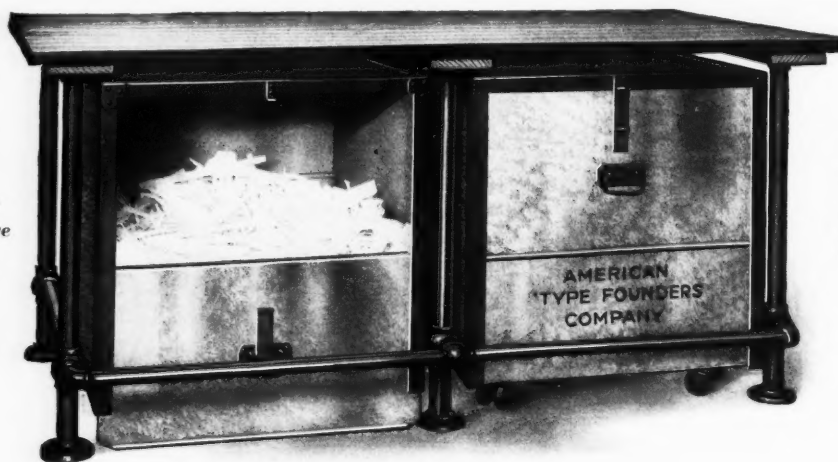
NINTH & SANSOM STS.

PHILADELPHIA



CUT-COST PAPER CUTTER TABLE

*Write
Nearest
Selling
House for
Descriptive
Circular*



*Made by
the
Hamilton
Mfg.
Company*



Designed by the ENGINEERING DEPARTMENT of the
AMERICAN TYPE FOUNDERS COMPANY

COVERING THE CONTINENT



A ROUSE Paper Lift increases production of any hand-fed cylinder press at least 1000 sheets a day— 600 presses now equipped

In Canada:
Rouse heavy products
sold exclusively by
Toronto Type Foundry Company, Ltd.
Toronto, Montreal, Winnipeg, Regina.

Send for a set
of letters from a few
of the many happy users



PRINTED BY THE
CARMICHAEL BLANKET CO.
ATLANTA, GEORGIA

J. HORACE McFARLAND COMPANY
Harrisburg, Pennsylvania

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RSB/MS

J. HORACE McFARLAND COMPANY

Robert H. McFarland

NO OTHER PRINTING OR LITHOGRAPHING IS TO BE UNDERTAKEN BY THE CARMICHAEL BLANKET CO. UNLESS THE CUSTOMER HAS FIRST OBTAINED THE NECESSARY PERMISSION FROM THE CARMICHAEL BLANKET CO. BY MAIL OR BY PERSONAL VISIT. THE CARMICHAEL BLANKET CO. IS NOT RESPONSIBLE FOR THE RESULTS OF THE CARMICHAEL BLANKET CO. IF THE CUSTOMER DOES NOT OBTAIN THE NECESSARY PERMISSION FROM THE CARMICHAEL BLANKET CO. BY MAIL OR BY PERSONAL VISIT.

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
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or any other presses carrying hard
packing can be made ready in less
time, and a decided decrease in wear
on forms is effected when CARMICHAEL
RELIEF BLANKETS are used.

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ATLANTA, GEORGIA

Pacific Coast Sales Office:
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BOSTON WIRE STITCHERS

Increased production and larger profits make their appearance with installation of Boston Wire Stitching Machines



No. 7
Boston
Wire
Stitcher
Flat and
Saddle
Work
Capacity
7/8 Inch

THIS has been demonstrated repeatedly in all classes of wire-stitched work whether single head or multiple head. Boston Stitchers are rapid, dependable, durable. Maintenance expense is slight. The simplicity of Bostons appeals alike to the owner and the operator.

Operators prefer Bostons for their working qualities and conveniences, an important factor, which accounts in part for the sale of thousands of these machines in binderies and printing offices all over the world.

Write to our nearest Selling House for descriptive catalogue and quotations

American Type Founders Company

GENERAL SELLING AGENT

Also sold by BARNHART BROTHERS & SPINDLER

SET IN MEMBERS OF THE GOUDY FAMILY SPARTAN BORDER JAQUISH ORNAMENTAL DASH

The Dependability of

R. R. B. Padding Glue

Is one of the outstanding reasons for its ever increasing use. Made of exceptionally high grade materials, all of which are carefully tested to insure uniform quality, it has the strength to hold any kind of paper, great flexibility and a free flow, insuring satisfactory results under all conditions.

Order a Trial Can from One of the Following Dealers

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Cleveland, Ohio.	Cleveland Paper Mfg. Co.	Ogden, Utah.	Scoville Paper Co.
Dallas, Texas.	Barnhart Bros. & Spindler	Salt Lake City, Utah.	Western Newspaper Union
Dallas, Texas.	Southwestern Paper Co.	San Francisco, Cal.	Blake, Moffitt & Towne
Dallas, Texas.	Graham Paper Co.	St. Louis, Mo.	Graham Paper Co.
Denver, Colo.	Graham Paper Co.	Seattle, Wash.	American Paper Co.
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or direct from

ROBERT R. BURRAGE, 15 Vandewater St., NEW YORK

New Ludlow No. 11-B Series

PRINT BEST KIND
Receives neat reward

48 Point

PRODUCE DISTINCT
Specimen from solid slug

42 Point

HONESTY BEST POLICY
Profits rebound hundredfold

36 Point

MODERN PRINTS
Express elegant taste

30 Point

PUBLICITY MOULDS
Favorable public opinion

24 Point

PROMINENT PUBLISHERS
Now accepting all-slug method

18 Point

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Critics commend author
Given appropriate medal

14 Point

PRINTING BIG INDUSTRY
Replacing of obsolete methods
modern equipment in its stead
New machinery pays dividends

12 Point

HAS GREATER POSSIBILITIES
For producing better grade printing
clearness of print delights customer
Everyone concerned highly pleased

10 Point

This series is based on the beautiful Goudy Bold of the American Type Founders Company.
The matrices for the companion bold face italic series, Ludlow No. 11-BI, are now ready.

Ludlow Typograph Company

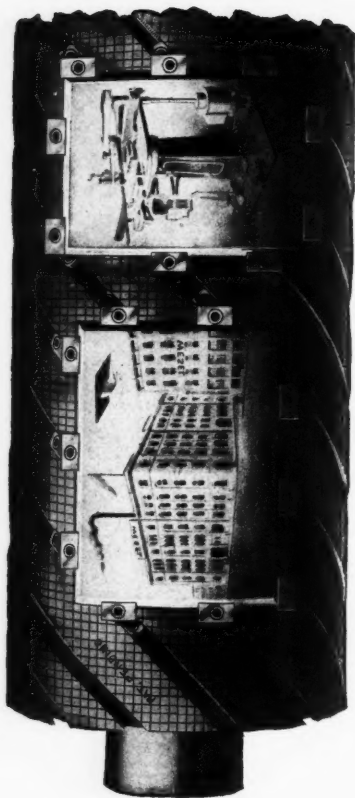
2032 Clybourn Avenue

CHICAGO

SAN FRANCISCO: Hearst Building

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LUDLOW QUALITY COMPOSITION



And Now!

Your Press Cylinders with the WESEL FINAL GROOVE

THE same swift, sure and reliable system of plate mounting known to every user of the Wesel Final Base and Hook is now available to every user of web presses. We are prepared to groove and equip your press cylinders for mounting curved plates with the Wesel Final System.

It is the combination of the exclusive Final Groove and Final Hook that makes this the ideal method for handling curved plates. Positioning of plate and hook is quicker; holding action of hook is positive and unrelenting; hair-line register is a simple adjustment—it is swift, sure, reliable.

If your presses are now equipped with a plain groove to take the Wesel Old Style Clamp with drop-in nuts, this groove can be readily altered to the Wesel Final System.

Write for quotation, stating name of press and
length and diameter of cylinder

F. WESEL MANUFACTURING CO.

Brooklyn—72-80 Cranberry Street

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Peerless Type Cabinet

One of the many designs of
Cabinets from our complete
line of high grade compos-
ing room equipment.



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Established
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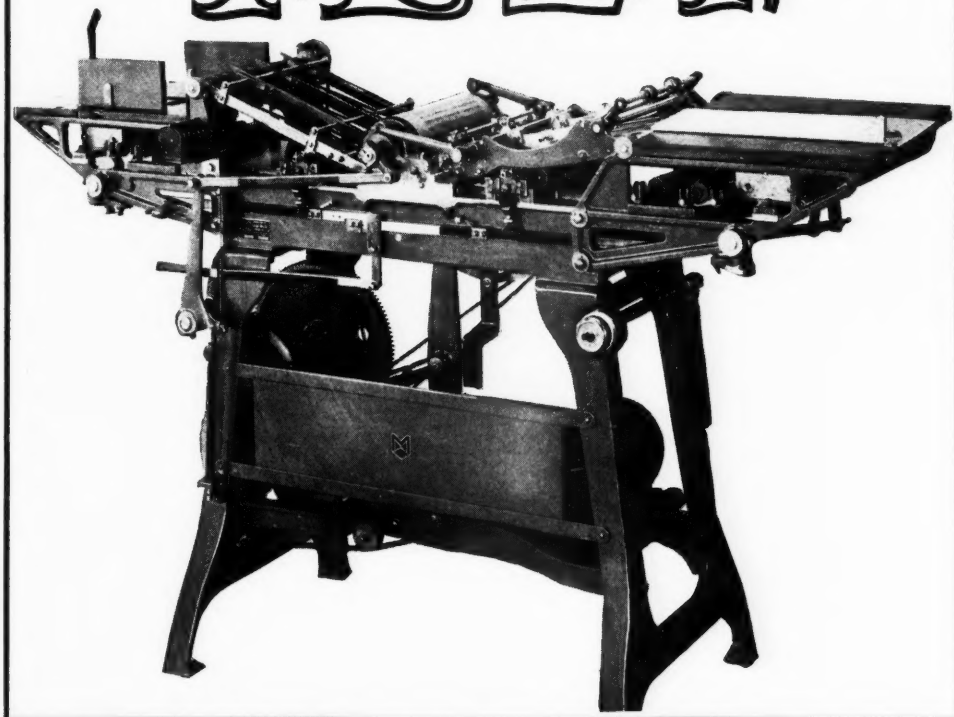
The Carrom Company

LUDINGTON
MICHIGAN

Manufacturers of a complete line of highest grade Composing Room Equipment—For Sale by all Independent Dealers

See This *New Kind* Of Job Press!!

M-24



Two—Three—Four Times FASTER than any other ever built before—And on Quality Work!

NOW—A press for all 10x15 work—faster, heavier, quieter, simpler—*with extra strength at all points.* Next to unbreakable! Built by the printer for the printer.

MAKE-READY CYLINDER, PERFECT DISTRIBUTION—

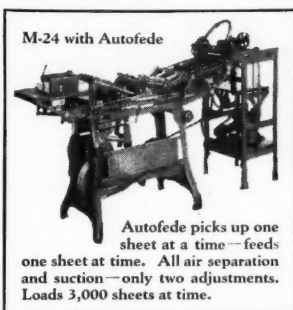
A press with make-ready cylinder—table distribution—wide five-key fountains at both ends—perfect ink distribution with geared vibrators, plate rollers and large form rollers. A press of amazing new features yet so simple that the pressman finds everything just where he expects it.

SEMI-AUTOMATIC FEED. First and only inbuilt device that absolutely controls register. Push sheet *anywhere* under drop roll, and from there on operator needn't worry. Sheet is carried through *in perfect register.* Faster work—100 per cent results!

COMBINATION FEEDER AND

CALIPER—Also brand new! One mechanism. If sheet is missed impression is tripped, ink flow stops, but press does not stop. All functions resumed when next sheet is fed. If several sheets go to guides at once there is no impression nor inking till sheets are removed. Inking up may be done while no paper is being fed—simply by moving a lever.

AND SPEED! Up to 4,800 an hour, 3,600 on Finest Quality Work with halftones. 2-colors one impression on some classes. See M-24! Scores of new features not mentioned. Write for name of agent near you who has M-24 on exhibition. See how it will save money and make *more* money for you!



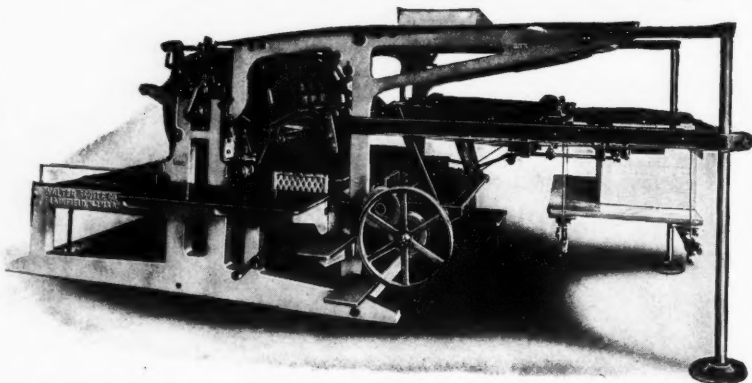
M-24 with Autofede

Autofede picks up one sheet at a time—feeds one sheet at a time. All air separation and suction—only two adjustments. Loads 3,000 sheets at a time.

LISENBY MFG. COMPANY, 222 N. Wabash Ave., Dept. A, CHICAGO, ILLINOIS

THE SCOTT High Speed Direct Drive Cutting and Creasing Press

With Automatic Pile Delivery



Designed with a great deal of thought as to the practical requirements of cutting and creasing. Owing to the large diameter of the cylinder on the Scott Press the jacket has only a slight curve, the operator does not have to stoop when making ready, and the cut sheets are not so liable to break up when being delivered, as occurs on a Two-Revolution Press, which of necessity has a small diameter cylinder. The Scott machine not only gives a greater output through its high speed, but also saves time in stripping as it handles the sheets practically without nicks regardless of whether the grain of heavy cardboard is around or along the cylinder.

Printing Attachments for printing one and two colors against the creasing cylinder can be supplied with this press or furnished some later date, and when so equipped is capable of executing a good quality of work. There is an improved superior ink distribution, and the form is inked twice to each impression. The plate cylinder is of large diameter, spirally curved, making it easy to place the curved plates in any desired position on the cylinder. When so equipped, this press will print in one or two colors and cut and crease in one operation.

We also build One and Two Color Rotary Offset Presses

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1457 Broadway, at 42d Street
Brokaw Bldg.

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CHICAGO OFFICE
Monadnock Block

Cable Address: WALTSCOTT, NEW YORK

Codes Used: A B C 5th EDITION and OUR OWN

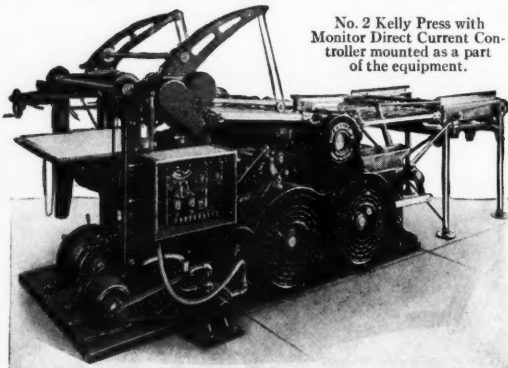


Potter Proof Presses have been standard proofing equipment for discriminating printers for fourteen years.

More than two thousand are in daily use—from the earliest models to the newest. Apparently they never wear out.

When you buy a Potter you are assured of stability, which safeguards against delays. The Potter is always ready to take rapidly proofs that please the customer and assist you to remove worn or damaged type to prevent costly pressroom delays.

HACKER MANUFACTURING CO.
320 South Honore Street Chicago, Illinois



No. 2 Kelly Press with Monitor Direct Current Controller mounted as a part of the equipment.

The Monitor System

**IS USED ON ALL MODELS OF
KELLY PRESSES
Including the New No. 2 Model, as
STANDARD EQUIPMENT**

THESE controllers, in both A.C. and D.C. Types, were specially designed for Kelly Presses and provide for push button start and stop, and full automatic stop in case of necessity.

The Monitor System—the original Just Press a Button System—is described and illustrated in Bulletin 1034. Ask for a copy.

Monitor Controller Company

500 E. Lombard St., Baltimore, Md.

New York Chicago Buffalo Detroit Pittsburgh Cleveland Boston
3920 Philadelphia St. Louis New Orleans Birmingham Cincinnati

Metals Refining Company

HAMMOND, INDIANA

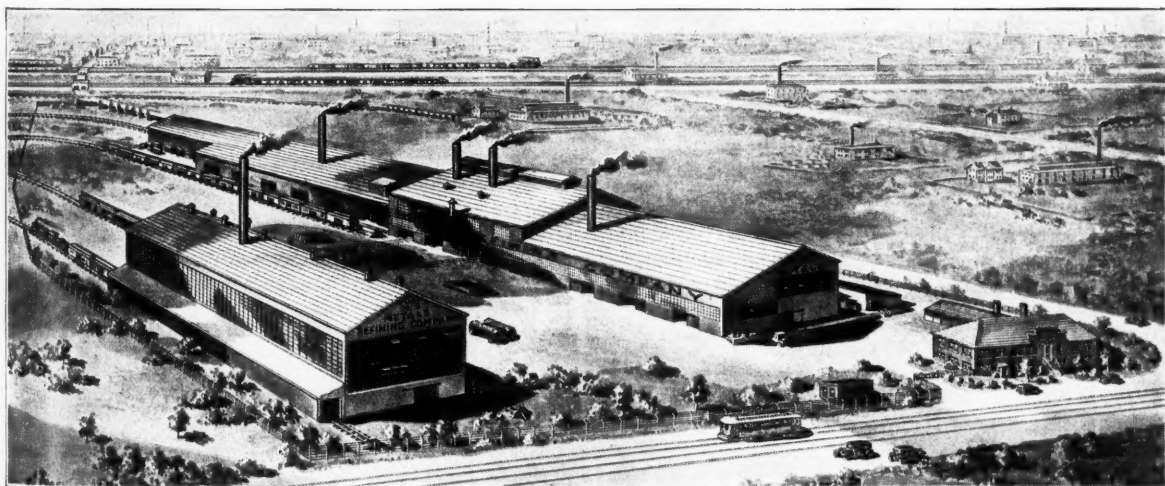


WE invite the executives of all trade composition and printing plants who are users of type metals to ask for a copy of our new Institutional Portfolio.

IT is a work of printed art. You will prize it highly and be astounded at the tremendous growth of the plant of the producers of Wilke's Type Metals.

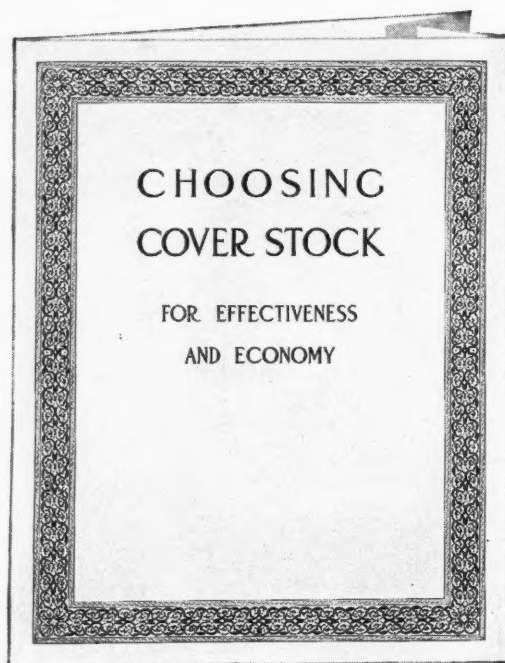
IT will give you a better understanding why we are able to produce and maintain the quality and give the service we do to the users of Wilke's Metals.

Linotype Intertype Monotype Stereotype



The Most Complete and Scientific Smelting Plant of Its Kind

Please Mention THE INLAND PRINTER When Writing to Advertisers.



To Help Your Planning

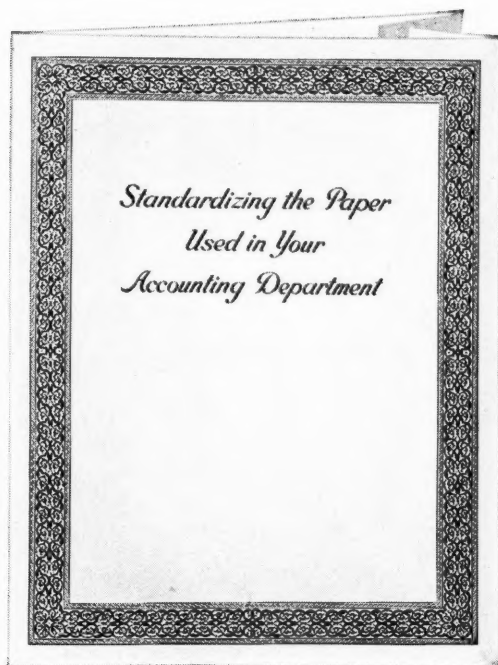
The hardest part of any planning is usually to find a good, workable rough idea.

That is where "Choosing Cover Stock for Effectiveness and Economy" helps. It gives practical basic suggestions that serve as a starting point and save you time and trouble.

This Hammermill Portfolio deals with the problems you face when you plan a catalog, a booklet, a broadside or any other piece of direct advertising material. What weight of cover stock should you use? What colors can you get quickly? What sizes cut economically from regular stock? Where can you economize without loss of effectiveness? How can you get a distinctive border or bit of ornamentation without having expensive drawings made?

This portfolio answers those questions and many others. It will be sent free on request. Write on your business letterhead, mention this magazine, and address

Hammermill Paper Company
Erie, Pennsylvania



How to Choose Ledger

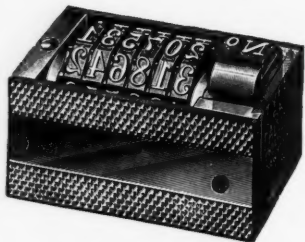
Ledger has a job in business somewhat different from that of any other paper. It needs certain very definite qualities if it is to do that job well.

What is Ledger's particular job? And what qualities are most needed? These questions are answered in the Hammermill Business Portfolio "Standardizing the Paper Used in Your Accounting Department." Every printer should have this Portfolio for its sales suggestions. Every printing buyer using Ledger papers should have it for helpful reference.

If you either design, print, or pay for Ledger jobs, send for "Standardizing the Paper Used in Your Accounting Department." Write on your business letterhead, mention this magazine, and address

Hammermill Paper Company
Erie, Pennsylvania

The Greatest Value Ever Offered on the Finest Numbering Machine Ever Built



No 123456

Facsimile

Our Guarantee

FALSING Numbering Machines are guaranteed to do perfect accurate numbering. If due to any fault in manufacture they fail to give complete satisfaction — just return them and we will cancel the charges.

NEW PERFECTED

Model 5

FALSING

SIX WHEEL

Hand Engraved All Steel
Clear Cut Figures Standard Type High

**FORWARD, BACKWARD OR SKIP
NUMBERING**

Sold Direct to the Printing Trade

Discounts 10 per cent in quantities of 25 or over.
Special discount of 5 per cent allowed if payment
enclosed with order.

\$15⁰⁰

Important Advantages

Lowest plunger construction of any Numbering Machine made.

Drop ciphers rest on solid bearing and cannot get low under any condition.

The wheel shaft can be drawn out from either end, permitting quick insertion of skip wheels.

Double plunger springs solidly encased, assuring a rigid, even balance.

All parts interchangeable, replaceable and easy to repair.

Takes less room in the chase, size 5 x 9 picas.

FALSING PRODUCTS CO., 299 Broadway, New York

DESIGNERS AND BUILDERS OF NUMBERING DEVICES

Newspaper Equipment

Owing to the consolidation of two large New York evening newspapers, we have purchased the following equipment which was in daily operation at the time the merger was effected:

- 15 No. 1 Linotypes.
- 4 No. 3 Linotypes.
- 1 No. 4 Linotype.
- 2 No. 5 Linotypes.
- 1 Hoe Linotype Gas Melting Furnace with hood, approx. 500 lb. capacity.
- 1 Ostrander Seymour Melting Furnace (gas) — approx. 1,000 lb. capacity.
- 1 Hoe Flat Casting Box, quick lockup, for eight column page.
- 4 Lanston Monotypes.
- 1 Lanston Monotype Keyboard.
- 1 Thompson Type, Lead and Rule Slug Caster.
- 2 Wesel Electric Proof Presses.
- 30 All Steel Form Tables.
- 1 Hamilton Steel Galley Dump.
- 7 Hamilton Steel Newspaper Type Cabinets.
- 2 Hamilton Steel Correction Banks.
- 1 Cabinet Circular Saw Table, 28 x 36.
- 3 Iron Bindery Tables, 36 in. x 8 ft.
- 100 Brass Galleys.
- 1 Wesel and 1 Royle Flat Router.

The Linotype machines are provided with magazine, a gas melting pot with connections, and we can also supply with each machine a 110 volt Direct Current Motor, pulley and base.

We offer these articles at very reasonable prices so that we may move them direct from the floor where they now stand.

THOMAS W. HALL CO.

Incorporated

512-516 West Forty-First Street : New York

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**1925 CALENDAR
PADS**

49 Sizes—12 Styles

Let us mail you Catalogue and Price List today

1925				JANUARY			1925
SUN	MON	TUE	WED	THU	FRI	SAT	
First Q. 1st-31st	Full M. 9th	Last Q. 17th	New M. 24th	1	2	3	
4	5	6	7	8	9	10	
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FIRST MONTH							

Send us copy of your special pads and twelve-sheet calendar and we will quote you by return mail.

Goodwin Bros. Printing Co.

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❏ The truth of the above is demonstrated in ARTWARE. This coated printing paper satisfies the craving for beauty which exists in all of us—the printer pleases his customer, which means more business—more money.

❏ The beauty of ARTWARE appeals to the ultimate consumer, and he buys more goods from the dealer—prosperity is passed from one to another.

❏ Beautiful paper is not common—so ARTWARE is rare; by using it the printer

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❏ ARTWARE is no ordinary sheet—it is cut from carefully assorted rolls so that every ream is made up of uniform color, weight, thickness, coating. This means economical and better printing—more satisfaction—more profit.

❏ Samples which convince may be secured, without cost, from the makers or the distributors listed on the reverse side of this page.

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is made only by

McLAURIN-JONES COMPANY

WARE COATED PAPER CO. DIVISION

WARE, MASS.



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a bright high-finished printing paper of such refinement of printing surface that every shade of the most delicate printing plate is reproduced, faultlessly. Ideal for black and colored inks.

MADE IN WHITE ONLY
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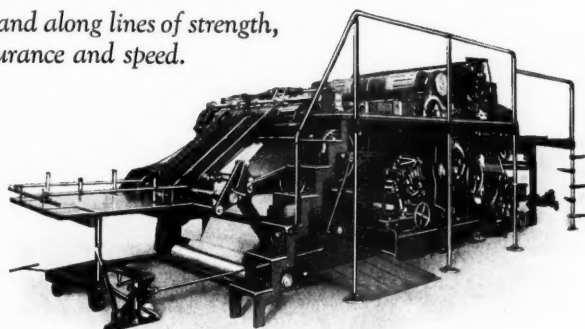
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We have been
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Our wide experi-
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Are surpassed by none for that special job. We can prove it to you.

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alone make possible this remark-
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quality Saw Trimmers, and at so
reasonable a price that no printer
need longer deny himself the ben-
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SINCE 1881
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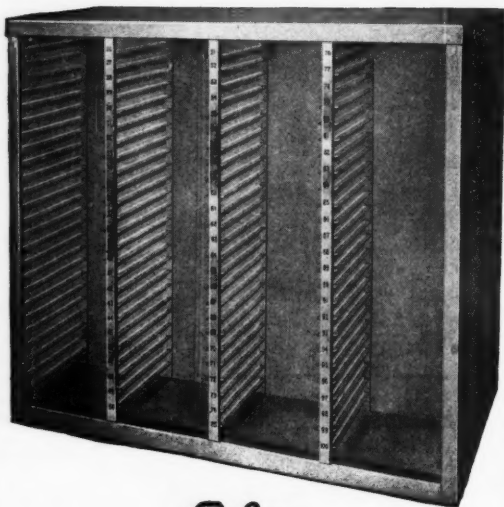
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No. 200—Holds 100 $8\frac{1}{2} \times 13$ " Gallies; 4 tier; number strips opposite runs; finished in dark green enamel \$36.00

No. 208—Same as the above, but holds 100 Pressed Steel Gallies $6\frac{1}{2} \times 23\frac{1}{2}$ " \$50.00

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SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

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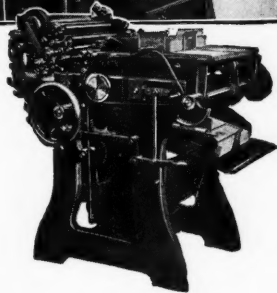
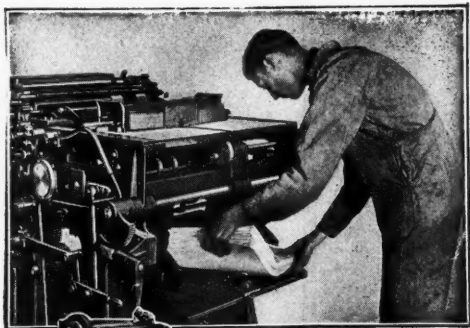
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7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½" x 19"

Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

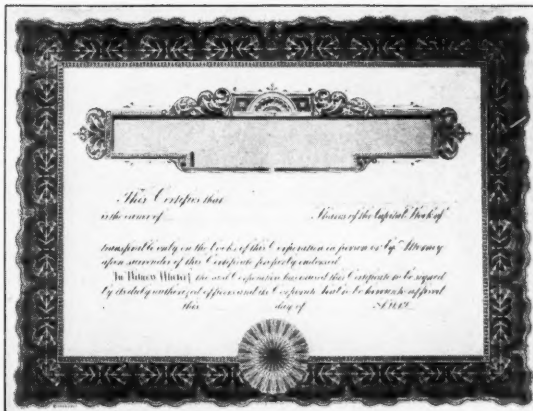
Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

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Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road

London, E. C. 1



Go to Goes for THE GOES STEEL ENGRAVED STOCK CERTIFICATE BLANKS

*An entirely new series
of Certificate Blanks embodying the
Standard wording for regular stock issues.*

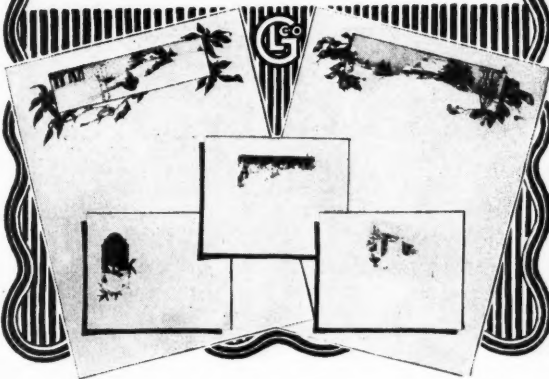
*The Goes assortment of
STEEL ENGRAVED BLANKS
also includes open faced Certificate Blanks, Bordered
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which have been carefully produced by the Regu-
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*The Goes Lithographed
GREETING CARDS AND
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embrace a group of delicate subjects which becom-
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*Samples or descriptive matter and full information
including prices will gladly be furnished upon receipt
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Goes Lithographing Company

45 West 61st Street, Chicago



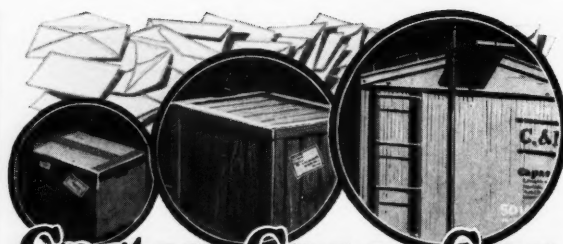


Children Read Pictures Before They Read Letters

It is far easier for the human mind to grasp a thought through pictures than through type. This is as true of grown-ups as it is of children. Through training, we learn to form mental pictures from type, but type can never convey an accurate, complete, mental impression as quickly and easily as a picture can.

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CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN.



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- look to Western States for the greatest - or least - of your envelope needs

There is no such thing as being too little—or too big—for Western States Service. The carton order for a few thousands commands the same interest and action as the call for a case or a carload.

Twenty years of close trade study, and a *ready-to-ship* stock of ten million envelopes in nearly 600 staple and unusual styles ought to prove to you that we have probably anticipated the answer to your problem. Big or little, let 'em come.

Price list No. 27 is a liberal education in better envelope service—and profits. A letter brings it.

The Western States Envelope Co. South Water from Clinton to Ferry Sts. Milwaukee Wisconsin



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For Every Printing Requirement

CLINE ELECTRIC MFG. CO.
CHICAGO NEW YORK

YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

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With the Pabo Job Recording System the Job Envelope, the Job Record and the Job Summary are filled out with one operation and on one sheet. When completed it gives total cost and complete history of job from start to finish at a cost of 1.7c per job, which includes all forms. Not a Cost-Finding System.

Write for Samples and Be Convinced

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Metal Cleaning Furnaces
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is used by
CHENEY BROTHERS

In speaking of the exquisite pieces pictured above—pieces beautifully done in four color process — Cheney Brothers say: "Our whole aim in the making of direct-by-mail advertising for Cheney Silks is the production of the very finest pieces within

our power. We have paintings made by internationally known artists; we go to the finest plate makers we know of and we spend great care in the preparation of copy. Naturally, to round out the picture, we print these messages on Foldwell."

CHICAGO PAPER COMPANY • Manufacturers
 801 South Wells Street • Chicago
 NATIONALLY DISTRIBUTED

Facts

The machines that make Foldwell Coated Book, Cover and Writing are busy night and day making these papers—thus strict uniformity is maintained.



Nationally Distributed

By the Country's Leading Paper Merchants

BALTIMORE, MD.

*The B. F. Bond Paper Co.
Hanover and Lombard Sts.*

BOSTON, MASS.

*John Carter & Company, Inc.
597 Atlantic Avenue*

BUFFALO, N. Y.

The Alling & Cory Company

CALGARY, ALTA., CAN.

John Martin Paper Co., Ltd.

CHICAGO, ILL.

*Chicago Paper Company
801 S. Wells St.*

CINCINNATI, OHIO

The Cincinnati Cordage & Paper Co.

CLEVELAND, OHIO

*The Petrequin Paper Co.
1236 W. Third St.*

DALLAS, TEXAS

Olmsied-Kirk Company

DAYTON, OHIO

The Cincinnati Cordage & Paper Co.

DES MOINES, IOWA

*Carpenter Paper Company of Iowa
106 Seventh St., Viaduct*

DETROIT, MICH.

*Chape-Stevens Paper Co.
1915-1935 Fort Street, West*

EDMONTON, ALTA., CAN.

John Martin Paper Co., Ltd.

EL PASO, TEXAS

E. C. Palmer & Co., Ltd.

HARTFORD, CONN.

*John Carter & Company, Inc.
855 Main Street*

INDIANAPOLIS, IND.

*Century Paper Co.
301 Kentucky Ave.*

KANSAS CITY, MO.

*Kansas City Paper House
Seventh and May Sts.*

LINCOLN, NEB.

*Lincoln Paper Company
Cor. 14th & P Sts.*

LOS ANGELES, CALIF.

*Blake, Moffitt & Towne
24 1/2 So. Los Angeles St.*

LOUISVILLE, KY.

*Louisville Paper Co.
Thirteenth & Maple*

MILWAUKEE, WIS.

*Allman-Christiansen Paper Co.
131 Michigan St.*

MINNEAPOLIS, MINN.

*The John Leslie Paper Co.
301 South Fifth St.*

MONTREAL, P. Q., CAN.

McFarlane, Son & Hodgson, Ltd.

NEWARK, N. J.

*Lasher & Lathrop, Inc.
50 East Peddie St.*

NEW ORLEANS, LA.

*E. C. Palmer & Co., Ltd.
433 Camp St.*

NEW YORK, N. Y.

*The Alling & Cory Co.
315 W. 37th St.*

*Lasher & Lathrop, Inc.
29-33 Lafayette St.*

*Whitehead & Alliger Co.
11 Thomas St.*

OKLAHOMA CITY, OKLA.

*Kansas City Paper House
27 E. Grand Avenue*

OMAHA, NEB.

*Carpenter Paper Co.
9th and Harney Sts.*

PHILADELPHIA, PA.

*A. Hartung & Company
506-512 Race Street*

PHOENIX, ARIZ.

Blake, Moffitt & Towne

PITTSBURGH, PA.

*The Alling & Cory Company
P. O. Box 914*

PORTLAND, ORE.

*Blake, McFall Company
East 3rd at Ankeny*

PROVIDENCE, R. I.

*John Carter & Company, Inc.
28 Fountain St.*

ROCHESTER, N. Y.

*The Alling & Cory Company
P. O. Box 885*

ST. LOUIS, MO.

*Acm. Paper Co.
113 South 8th St.*

ST. PAUL, MINN.

Nassau Paper Company

SALT LAKE CITY, UTAH

*Carpenter Paper Co.
143 State Street*

SAN DIEGO, CALIF.

Blake, Moffitt & Towne

SAN FRANCISCO, CALIF.

*Blake, Moffitt & Towne
41 First St.*

SEATTLE, WASH.

American Paper Co.

SPOKANE, WASH.

Spokane Paper & Stationery Co.

TACOMA, WASH.

*Tacoma Paper & Stationery Co.
1733-1739 Jefferson Ave.*

TOLEDO, OHIO

*The Commerce Paper Co.
49 St. Clair St.*

WASHINGTON, D. C.

*Stanford Paper Company
1215 "C" St., N. W.*

WINNIPEG, MAN., CAN.

*John Martin Paper Co., Ltd.
315 William Ave.*

CHICAGO PAPER COMPANY, Manufacturers
801 South Wells Street, Chicago

Foldwell
TRADE MARK

Folding Coated Book

Folding Coated Cover

Folding Coated Writing

Obsolete Presses on Expensive Floor Space leads to—What?

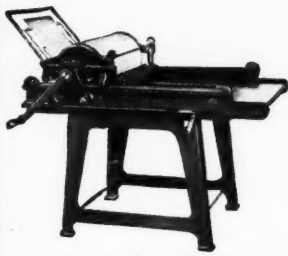
Over-equipped plants—pressrooms where a lot of slow running and expensively operated presses are standing idle—are not a rarity in the printing industry today.

Perhaps the wise thing to do is to get rid of the idle equipment for what it will bring, and put in Meisel Automatic Presses that will make it possible for you to make big profits in your pressroom.

Don't assume that Meisel Presses are priced too high—investigate. Compare their cost with that of the number of sheet fed presses required to do the same work, the valuable space they occupy, and the labor required to operate them.

Send us samples of work you would like to produce at lower cost. Our experts will gladly show you what can be done, without any obligation on your part.

MEISEL PRESS MFG. CO.
944-948 Dorchester Avenue, BOSTON, MASS.



Composing Room Cylinder

Care and Accuracy in the construction of machines Cuts the Cost of Selling

because we have the lowest selling costs of any machine sold to printers, engravers and electrotypers there is



No. 21 Roller Series Press

THE GREATEST VALUE IN Vandercook Rigid Bed Composing Room Presses

THE PROOF IS—Our sales are largely made from user to user, without the aid of the combined dealers in printing supplies.

Descriptions of the machines, which are made in several styles and sizes, and partial list of users, sent anywhere on request.

Vandercook & Sons
1716-22 West Austin Ave.
CHICAGO, ILL.

Originators of the Modern Proof Press

Represented by: American Steel Chase Co., New York; Independent Printers' Supply Co., San Francisco and Los Angeles; R. W. Hartnett Co., Philadelphia; C. I. Johnson Manufacturing Co., St. Paul; J. Ruesch Printing Machinery Co., Milwaukee; Baker Sales Co., London, England; Alex. Cowan & Sons, Ltd., Australia and New Zealand.



No. 20 Roller Series Press



Truss Press

MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor Saving Accessories. Descriptive matter sent on request.

D. M. A. A. Convention to be Held in Pittsburgh

The Direct-By-Mail Advertising Convention and Exposition will be held in Pittsburgh October 29th, 30th and 31st. This is the largest advertising convention in America this year. It is a meeting of adver-

tising men and printers specializing in the production of direct-by-mail literature, where "brass tack" talks, discussions and exhibits hold the stage.

The exhibits will include displays of the finest producers of direct-mail advertising in the country. There will be a series of educational exhibits, comprising samples and specimens of campaigns that have proved successful for some of the largest firms. With direct-by-mail advertising rapidly coming into use by local, as well as national, advertisers, bringing with it an ever-increasing demand for specially printed literature, this convention offers opportunities for printers to acquire information that will be of inestimable value to them in selling their product.

The Miller Saw-Trimmer Company will maintain a large, commodious booth at the convention for the convenience and comfort of its host of printer friends. All are cordially invited to make the Miller booth their headquarters. Stenographic and messenger service will be supplied, mail addressed care of the company will be promptly delivered, and all matters such as hotel reservations and railroad transportation taken care of.

You are also urged while in Pittsburgh to visit the big Miller factory at the corner of Penn avenue and Water street. Here you can see for yourself Miller machines in course of construction—see the type of workmen who build them—the kind of tools they use—the conditions under which they

work—the materials and how they are tested—the quality that costs money to produce, but saves its cost to the user many times over.

Miller Saw-Trimmer Saw-Sharpening Service

At the urgent request of numerous users, the Miller Saw-Trimmer Company has established Saw-Sharpening Service Stations at the following branch offices: Atlanta.



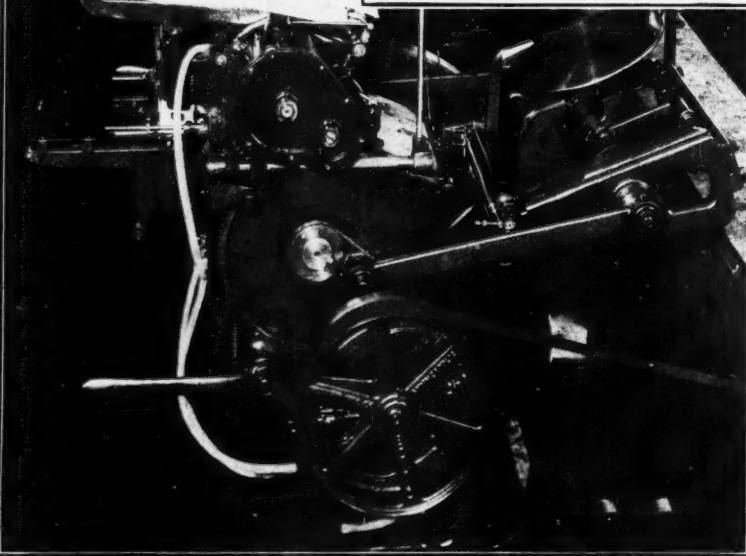
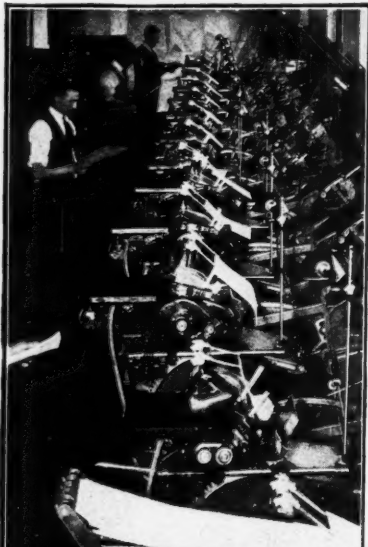
Boston, Chicago, Dallas, Los Angeles, Minneapolis, New York, Philadelphia and San Francisco.

For convenience in mailing saws, a neat wooden container, as illustrated, is supplied. The use of this box insures safe and prompt transit by parcel post. Ordinarily, a saw can be placed in first-class condition and remailed the evening of the day it is received.

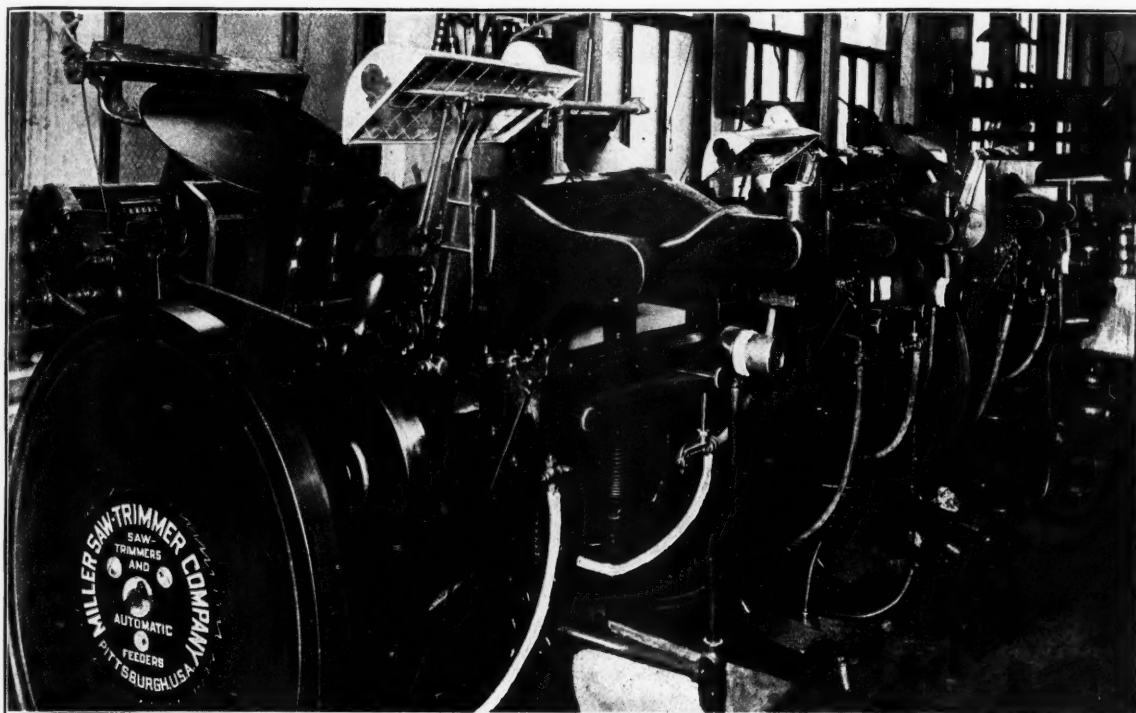
Mr. M. R. Alexander, linotyper, 17-27 Vandewater street, New York, in a recent letter, comments upon the Miller Saw-Sharpening Service as follows: "We make it a practice to look over our saw blades about twice a week and any that need sharpening are placed in the wooden box you supply for this purpose and sent to you. It certainly is a wonderful convenience for us to receive these same blades, sharpened with admirable precision, within twenty-four hours. In this way our blades are kept properly filed and swaged at a most reasonable cost and our saw-trimmers are equipped to give better, cheaper and more accurate service, with less wear and tear on the machine."

Unless your operator has acquired skill, gained from frequent practice and experience, it is advisable to send your saws to one of the Miller Saw-Sharpening Service Stations for sharpening. The prompt service will inconvenience you but little, and the slight extra expense involved will be more than repaid by the increased efficiency and satisfactory service to be derived from a properly swaged and filed saw.

—Advertisement.



Experts Testing Miller Feeders at Miller Factory, Pittsburgh



Battery of Three Miller Feeder-Equipped Units in Office of Statistical Press, New York City

Service Rendered the Trade by Miller Feeders

Mr. E. G. Myers, hustling representative of the Miller Saw-Trimmer Company in Greater New York, in a recent letter to a printer friend, sets forth the following facts pertinent to the service rendered the trade by Miller Feeders:

"In the entire retinue of printing office equipment there is no machine, appurtenance or accessory that performs a greater service to users than Miller Feeders. Every day these labor-saving devices have been in operation they have rendered a service that is invaluable; they have saved time, saved and made money and have increased production of the platen press 75 per cent as compared with average hand-fed production.

"Hundreds of printers all over the United States and Canada today owe their financial independence to Miller Feeders. You can talk to Miller Feeder users anywhere and they will tell you that the dawn of their prosperity dates from the installation of their first Miller Feeder.

"We will assume that a printer operates three hand-fed machines: Three hand feeders at an average of \$30.00 each cost him \$90.00 per week, or \$4,680.00 per year. Three 10 by 15 Miller Ideal Units will cost this printer \$3,600.00; one operator at \$50.00 per week will cost him \$2,600.00 per year. Subtract this \$2,600.00 from his original hand-fed labor cost and we have a clear pay-roll saving of \$2,080.00 per year. Deduct this wage saving from the original cost of the three units and we find at the end of the first year that they stand him but \$1,520.00.

"Instead, however, of getting only 3,000 per hour, his Millers give him 5,250 per hour, or 2,250 over and above the

—Advertisement.

hourly production originally obtained by the hand-fed method. If sold for \$2.00 per thousand, these extra impressions increase his revenue by \$11,232.00 per year. Deduct from this the \$1,520.00 which the automatic-fed equipment owes him and he is still \$9,712.00 to the good!"

Is there any other equipment in the history of printing that has ever accomplished as much for the printer or enabled him to operate his business on a more profitable basis?

Many Bookbinders Installing Miller- Craftsman Units

During the past two or three months the Miller Saw-Trimmer Company has installed in a score or more of the large edition bookbinderies complete Miller-Craftsman Units specially equipped to feed heavy book covers.

The Craftsman, with special attachments provided, successfully handles this work at speeds ranging up to two thousand impressions per hour, supplanting the old-fashioned heavy type of platen press with its hand-fed production of 800 per hour or less.

The work is of a uniformly higher quality, adequately fulfilling the most exacting demands of bookbinders producing large editions of novels, school books, text books and privately printed editions.

Complete information may be obtained by application to the Miller Saw-Trimmer Company, Pittsburgh, or any Miller branch office.

Personal Mention

Secretary Theo. R. Foster, accompanied by Mrs. Foster, on July 21st completed a 2,500-mile motor tour through New England.

Treasurer James H. Cannon resumed his duties at the home office August 4th after a well-deserved vacation, spent at Atlantic City.

* * * *

Western Manager Bernard Elliott of Chicago, Branch Manager J. F. O'Donnell of Detroit, and Southern Representative H. G. Pond of Atlanta, were recent visitors at the Pittsburgh factory.

* * * *

General Sales Manager John D. Babbage, after an extended eastern and southern trip, reports business conditions as being promising in the sections visited, with prospects of record-breaking sales of Miller equipment during the fall and winter months. Working in conjunction with eastern and southern representatives, a goodly number of orders were booked for immediate delivery, the whole constituting a midsummer business considerably above the average of preceding years.

Record Sale of Miller "High-Speed" Presses During July

In July the Miller Saw-Trimmer Company sold and shipped more Miller "High-Speed" Presses than in any other month since the introduction of the machine to the trade. This unprecedented sales record, established in the midsummer period of dullness, indicates that the "High-Speed" is rapidly gaining recognition as the leading low-cost producer of printing obtainable.

Among the July purchasers are numbered several of the country's largest commercial shops, some of which had previously installed one or more "High-Speed" Presses.

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 73

SEPTEMBER, 1924

Number 6

LEADING ARTICLES IN THIS ISSUE

Your Price Is Too High!—By Jerome B. Gray.....	873
Locating New Markets for Printing—By Ralph H. Haywood.....	875
Figuring Pay Rolls on Adding Machines—By Carl A. Jettinger.....	877
How Printing Standardized Our Language—By Julian B. Arnold.....	878
Is Convict Labor a Real Menace to the Printing Industry?—By Martin Heir.....	883
Sensational Journalism of Two Centuries Ago—By S. H. Horgan.....	888
Colons, Half-Colons, and the Dash—By Edward N. Teall.....	890
Better Lighting Means Better Work—By D. G. Baird.....	892
The New Publisher—Washington—By R. T. Porte.....	894
Job Composition: Popular Types—Their Origin and Use—No. XII.—The Gothics— By J. L. Frazier.....	897
Review of Printers' House-Organs—By A. J. Fehrenbach.....	901
Some Practical Hints on Presswork—Part XVIII.—By Eugene St. John.....	911
Case of Trade Commission and Typothetæ Ended.....	912
Direct Advertising: The "Boomerang" of Direct Returns—By Robert E. Ramsay.....	913
Better Days Are Approaching—By Martin Heir.....	917
The Craftsmen's Convention and Exposition.....	929
Advertising Men Hold Great Convention.....	932

REGULAR DEPARTMENTS

Collectanea Typographica.....	881	Specimen Review.....	905
Process Engraving.....	885	Direct Advertising.....	913
Offset Printing.....	886	Newspaper Work.....	921
Pressroom.....	887	Machine Composition.....	925
Proofroom.....	889	Editorial.....	927
Job Composition.....	897	Book Review.....	933
Incidents in Foreign Graphic Circles.....	904	Trade Notes.....	934

Complete classified index will be found on page 981

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THE INLAND PRINTER COMPANY

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632 Sherman Street, Chicago, Illinois, U. S. A.

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The Inland Printer Company

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THE MOTHER OF ARTS

JOHN • J • FISHER

PRINTING PUTS US IN COMMUNION
WITH GREAT MINDS OF THE PAST &
PRESENT • PRESERVES THE PHILOSOPHY
OF THE ANCIENTS FOR GENERATIONS
OF THE FUTURE • THE LOFTIEST SPIRES
OF MENTAL ATTAINMENT MAY BE
REACHED THROUGH THE MUSICAL
CLICK OF THE TYPE AND THE ROAR
OF THE MARVELOUS PRINTING PRESS •
PRINTING HERALDS NEWS OF DYING
DYNASTIES AND BROADCASTS THE
UPSPRINGING OF NEW AND HOPEFUL
EMPIRES • IT FLIES TO SEEK EVERY
SOUL BORN INTO THE WORLD



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 73

SEPTEMBER, 1924

NUMBER 6

Your Price Is Too High!

By JEROME B. GRAY



HERE I a cartoonist, I should portray the golden gates to Heaven. Before this celestial entrance I should picture the proverbial figure of Saint Peter talking to a dogmatic-looking individual with the mud of Mother Earth still sticking to his number nines. Beyond, in the firmament, floating angels should be strumming on golden harps the latest song hit of the nether regions. Beneath my work of art, one would read the following dialogue:

Shade of Buyer of Printing: "What's the price of admission?"

Saint Peter: "That, as a mortal, you lived a life for your fellow men."

Shade of Buyer of Printing: "Your price is too high!"

I should go no further with my repartee; I feel confident that Saint Peter's reply would coincide admirably with the very words I have so often wished to use in answer to the Babbittical individuals who daily fling those self-same words at me!

Your price is too high! Show me a plugging salesman of printing whose auditory canal does not vibrate at least once a week with that insipid remark and I'll show you the representative of a press that is doing business on a less-than-cost basis. The statement is inevitable, inescapable; I suspect all buyers of printing of belonging to some secret and mystic order of which that blurb is the password. I have had it flung at me by doddering old chairwarmers in the first stages of mental decomposition; I have listened to it from the mouths of precocious Beau Brummells not yet at the stage of pubescence; it has been wafted to me softly from the carmine lips of female order placers; and once — *once* — I suffered it from the identical

vocal chords of one who, not three days before, had held spellbound the appreciative audience of an advertising club with his lecture entitled "Why Our Firm Does Not Buy Printing on a Price Basis"! Poor fellow — and he would have been no less than forty-five on his next birthday!

We printing salesmen, and you who pay us our salaries, drawing accounts or commissions, should pause a moment to unearth the most fatal bacterin to combat this ravaging disease. It must be stamped out, obliterated. If printing continues to be bought and sold on a purely price basis, there is danger of its degeneration, within the next fifty years, to a position of mere mechanical output. Men of creative ingenuity, men of creative genius, will no longer be attracted by it. Why should they? What joy to them of being a mere cog in a great machine, a jointed puppet following blindly the rubber-stamp rules of a horde of purchasing agents ignorant of art or its power? As sure as night follows day our really big men will seek other fields for the expression of their art.

It is all but axiomatic that art can neither survive nor progress without monetary reward. The artist must live, and it is he, above all others, who deserves to be paid for what he creates. Imagine the reincarnation today of such craftsmen as Jenson, Gutenberg, Fust, Schoeffer, Zell, Caxton and the Aldi of Venice! One look at most of the modern, price-bought printing and they would dive back into their tombs to pray that they be left thereafter to their own privacy. Before they dived, however, they might whisper words of encouragement in the ears of such men as Rogers, Goudy, Teague, Capon and others.

The business of expecting \$10,000 worth of printing for \$6,000 is neither complimentary to the profession nor conducive to advancement in the art. Let a typical case prove this point: A manufacturer was introducing a new item. A broadside was chosen as

the initial introductory medium and a dummy was slapped together in the manufacturer's advertising department. Bids were then open. The bait was attractive and many printers responded. The job was finally placed; not with the lowest bidder, but with one who, because of idle presses, had shaved his margins until they almost bled.

The printer started the job. He bargained around until he found an embryonic artist who could turn out the artwork at a reasonable figure; he took one of his engraver friends out to lunch and, over a disarming steak smothered in onions, placed the engraving order at an absurd figure; he called on several paper houses until he found a job lot of paper that he immediately bought; and, finally, after all this cut-throat bargaining, the finished piece emerged. Who suffered? To begin with, the art of printing suffered; next, the printer suffered; then the artwork and the artist suffered; then the engraving and the engraver suffered; and finally the job itself suffered. The whole gamut was run — everybody cut everybody else's throat to shave the cost and philanthropically aid the millionaire manufacturer to save a few dollars.

The tragedy of the whole thing came when the law of averages or some other stroke of Fate made this broadside pay its way! Thus to the ranks of pure price buyers was enlisted another buyer of big run printing. It never entered the manufacturer's head how much better the returns might have been had the piece been the well conceived and well prepared one that it should have been. That it brought fair returns was all that mattered; and he straightway pushed the papers back on his desk and left contentedly for a game of golf.

It would be a great task, but I should like to see the worth-while printers of this country band together and launch a mammoth, coöperative advertising campaign to the purchasing agents and the advertising managers of the country. I should like to see that campaign sell the beauty of good printing, sell the necessity of worth-while printing to sell worth-while merchandise, and I should like to see it smother price. I should like to see that campaign feature service and tell the picturesque stories of just what the progressive printers of this nation can do and have done in the way of service. And by service I do not mean the delivery of a job two

days or two hours before it was promised; I mean the exploitation of the fact that the good printer has men in his employ who can create ideas, who can ferret out the logical merchandising channels for the sale of goods, and who can carry a job through from conception to completion. I should like to see printing placed firmly above the level of mere mechanical output. There is romance in printing; there is art in printing; there is genius in printing. Is it fair to overshadow its beauty with the wings of a price harpy? Is it fair that the members of the profession should continually fight among themselves, slash at one another until every ounce of art oozes from their own blood?

There are, happily, printers today who can not and do not compete on a price basis. They are successful because they stress service and, far more important, they give service when they land an order. What do they do when a job is in the air, when they hear that they are perhaps one in ten after the same account? Do they rush to their offices and hasten to submit their estimates? They do not. They get together and they say: "Here is a catalogue that the Blank Manufacturing Company is getting bids on. We're licked if we try to land it with our prices. How can we improve it? How can we put some sound merchandising logic in it?" Then they return to the Blank Manufacturing Company with something tangible — a sane idea that is worth all that they ask for it. Frequently they get the job, and the account, once landed on a service basis, sticks with them for years. It is to printers of this type that we owe advancement in the industry. It is in the addition to their forces of other printers that the industry will attract creative minds and artists; it is in the addition to those forces of still other printers that the industry will hold those minds and those artists.

The printer deserves a living profit. As long as he squirms beneath the heel of commercialization, just so much longer must he listen to the dictates of the bourgeois who howl "Your price is too high!" The most effective method to end war would be for the proletariat of all nations to refuse to fight; the most effective method to kill the price germ in printing would be for the printers of all nations to refuse to bid. And each is worth a bit of thought.

THERE is no way in which two men get to understand one another more quickly than by comparing notes as to how they have met the same difficulties and perplexities under slightly different conditions.

ARTHUR TWINING HADLEY
Economic Problems of Democracy

Locating New Markets for Printing

By RALPH H. HAYWOOD



WHEN business falls off in the manufacturing lines, one begins to see articles in advertising and selling magazines on the subject of "new markets." In the many years I have been reading the printing trade journals I have seldom read how other printers filled up their valleys of depression by locating new markets. This has caused me to wonder. If the manufacturer of soap powder and the manufacturer of milk-can washing machines are able to increase their sales during a slump, why can't a manufacturer of printing do the same thing? Is it because the printer is only a production man, while the other manufacturers have the ability to sell as well as to manufacture?

"Well," I hear a lot of printers crying, "our business is to *produce* printed matter, and that's all there is to it."

Evidently they have been reading the controversy in some of the printing journals about service, copy and creative departments for printing establishments. Laying all that aside, the fact remains, as a successful business man said the other day, "If you printers knew as much about the selling end of your business as you do about the production end, you would be a lot richer today."

Which gets me back to where I started — this problem of finding new markets. This is an important subject right now to all in the printing business, evidenced by this remark recently made to me: "Say, the printing business must be mighty dull. I never had such a deluge of printers calling on me for work, fellows I never heard of before."

It is an interesting problem, this one of finding new markets, especially to the man in the front office who signs the checks. Of course, it is somewhat of a mystery to the fellow who thinks of printing only in terms of paper, type and ink. But to the man who goes a step farther, the one who judges printed matter only as it produces results for his customer, for him there is a big future.

Some believe the only method for filling up the slump is to specialize. There is no question but that here is a big field. Many successful printing establishments are turning out only labels or bank forms, or stationery for doctors and dentists, and so on. But what about the majority of those shops that produce the general run of booklets, folders, catalogues, and the like? These fellows can not turn their places inside out overnight. It is of those fellows we are thinking now.

The first step is almost a complete about-face for most of the men of the firing line today. Instead of thinking of your product as so much paper, composition, presswork and ink, look at it in terms of *results*.

Then you will be looking at it from the standpoint of your customers. Long after the price has been forgotten, long after the check has been sent you for your ten thousand booklets, or circulars, or what not, the customer will remember whether or not his sales were increased, or whether this specific job of printing accomplished its purpose.

So before looking for new markets as a means of leveling up the valleys in your sales volume, spend a little time on the foundation. If the bedrock consists of an understanding of your customer's needs, on which is laid a corner-stone of results for the customer, there is little worry as to the growth of the structure. Suppose you were called in by a manufacturer who wanted to get out a circular describing a \$2.50 Ford accessory? Would you immediately ask the quantity, how much copy, what color inks and what kind of stock? Or would you explain to him that the results (orders) would be so low that he would lose money on the proposition? No, this is not a hypothetical case — it actually happened. Here is the case of another manufacturer who asks for a quotation on a circular, to contain pictures of floor lamps selling at very reduced prices. There will be thirty thousand copies going to department and furniture stores all over the country. He wishes to mail it out in an envelope. Will you try to get the order as it stands, or will you lose money by explaining to him that envelopes are an unnecessary expense in this instance? The other day I saw a large pile of circulars in a man's office, all folded and fastened with a wire clip ready to be mailed. Upon my saying that it would be necessary to remove the clips and seal them before the postoffice would pass them, he exclaimed, "Why didn't that blankety-blank printer tell me that?"

How many printers know the why and wherefore of that term "Return postage guaranteed," seen on so much printed matter going through the mails? Is it a good thing, or not worth trying to understand? A manufacturer of a soda fountain article had his printer get out many thousands of a two-color pretentious broadside, one to be sent to every confectionery in the country. On the face of it appeared "Return postage guaranteed." That printer lost the opportunity of making a friend for life when he delivered this beautiful piece of printing. Just a little common sense would have told him how confectioners come and go almost like the first of the month. The result was that the manufacturer had to buy round-trip tickets for a few thousand copies.

In selling a job few printers ask: "How are you going to use these circulars, what are you going to do with them?" Last winter a manufacturer had a hurry-up mailing in order to cash in on Christmas business. Part of this mailing (going out in an envelope) consisted of a circular supplied by his printer. When it arrived in the postoffice the manufacturer was told

that the complete mailing was held up because many of the pieces were overweight. The printer had used scraps to complete the run, with the consequence that each piece had to be weighed, and those overweight had to have additional postage.

Not long ago I had an interesting conversation with the sales promotion manager of a Chicago firm rated AAA1. I am passing on to the readers of *THE INLAND PRINTER* some of his remarks, which get more interesting every time I think about them: "So many printers are continually harping on good printing. By that they mean artistic typography, fine presswork, good paper and ink. But, after all, isn't it the customer who finally decides the matter? If you give him the best work it is possible to produce and it doesn't get results, to him that was the poorest kind of work. It remains in his memory as a very distasteful experience. On the other hand, if the literature you send him brings in business, or creates much favorable comment in the trade, or brings inquiries for more copies, then *that* job was a mighty beautiful piece of work." [Yet it may not have been worth reproducing in *THE INLAND PRINTER*.]

This trend of thought does not explain the seeming bankruptcy of some of the highest-class printing houses in the country, nor does it justify all of the mediocre shops of which we hear little, yet does it not bring a glimmer of light on the possibility that much of the "artistic printing" is a failure according to the manufacturer's sales ledger? There certainly is a lot of food for thought in that.

We have left out the printer who devotes all his time to producing office forms. Yet even he will be interested in a certain phase of this discussion, for by bringing himself to look at it from the standpoint of his customer he will be opening up new markets. When recently talking to a man who represents a firm of "graphic arts engineers," I was surprised to learn of the possibilities in this field. Before accepting an order for an office form, his company finds out what the form is used for, how many are used, and with what other forms it is used. This man has never set a stick of type in his life, yet he knows more about this phase of the printing business than many of the old-timers. He showed me where his firm is saving many of their customers ten per cent, and more, on their printing bill.

But that kind of work is in the minority, and considering the increasingly large numbers of printing machines to be found in offices nowadays, it seems almost probable that the printer of the future will be producing matter entirely of a sales creative value, such as folders, circulars, broadsides, mailing cards,

illustrated letterheads, booklets, catalogues, etc. A study of the past, present and future marketing indications gives further evidence of this trend. Advertising has been a known quantity only a short time. To it do we owe a great deal of the volume of business in the printing industry today. Advertising's youngest child, Direct Mail, promises to be a larger child than expected. If you are in doubt about it, just take a hundred advertising appropriations for 1924 and notice the increase for direct advertising over 1923.

When all is said and done, however, the printer is usually able to see only a part of the picture. Had every printing shop been able to foresee changes in merchandising methods there would be more financial successes in the industry today. The growth of direct-mail advertising has opened up new markets for many printing shops. Printers were not the discoverers—Buckley, Dement & Co., the pioneers in the field, began business eighteen years ago—but they realize the potentialities and desire to cash in on a good thing.

The student of business conditions will take advantage of another change now being noticed in marketing annals. This represents still greater opportunities for the wide-awake printer to find new markets for his product. The manufacturer is face to face with the cold reality of that much-used word, "turnover." It has greased the channels of marketing so well that it can not now be dispensed with. The retailer has finally arrived at the point where he believes in turnover to such an extent that he will not order more than one dozen at a time.

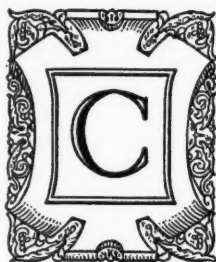
How does that affect the printer? It means that the manufacturer must use more advertising literature. Why? Because his dealers are ordering goods in such small quantities. His salesmen don't bring in a bunch of orders on each trip as they used to. It costs too much to send a human salesman out after a handful of business—but *printed* salesmen are economical. Of course it is necessary for a manufacturer's salesmen to keep in personal touch with their territories, which they can do every so often. However, if the dealer will order only enough to last for a couple of weeks, how is the manufacturer going to be sure of getting his order for the rest of the time until the salesman calls again? There is only one answer to that—send a printed salesman!

Here is an opportunity in the form of a new market that has never occurred before. But before the printer can take advantage of it he must have a foundation built on his understanding of the needs of his customer together with the ability to produce printing that gets results. That's all there is to it.

The real function of the modern advertising printer is to build business for his customers—not merely to sell advertising.

Figuring Pay Rolls on Adding Machines

By CARL A. JETTINGER



CHANGES in wage rates have been very frequent since the beginning of the war, and the rates not only have often run higher than was anticipated by the publishers of old-time pay-roll tables, but they have been in odd amounts, such as for instance, \$47 a week less five per cent, or \$39.50 a week plus five per cent. This has made the old-time pay-roll tables almost useless and has caused many a bookkeeper much extra labor. It is a simple matter to prepare a scale for the calculation of pay rolls on an ordinary adding machine, at any rate, no matter how odd, provided decimal units of six minutes are used on the time tickets, as they should be wherever efficiency counts for something.

To prepare such a scale, first figure out the amount that an employee will earn in a single six-minute unit at the rate he is receiving. Suppose, for instance, that he receives \$39.50 plus five per cent for a forty-eight-hour week (which would mean for 480 six-minute units). Then we would go about it as follows, all the figures representing money being understood to mean cents and fractions thereof:

	3950
plus 5%.....	197.5
480)	4147.500000 (8.640625
	3840
	3075
	2880
	1950
	1920
	3000
	2880
	1200
	960
	2400
	2400
	0

Decimals should be carried out at least four places; five if the table is to be used to distribute the monthly wages of employees into different departments or cost centers, for cost-finding purposes.

Having found the amount to be paid for a single six-minute unit, go to the adding machine and press down the keys representing that amount, disregarding the points printed by the adding machine to distinguish dollars, cents, etc. Next add an equal amount and get a subtotal, repeating this operation until you have a total of ten units. This total of ten units should show the same figures as those started with, and a cipher added at the right. If it does then there should be no error, but to make sure of it, check over the amounts added each time, drawing a line through each one as you find them identical with the original amount with

which you started. Also draw a line through the grand total. The amounts which you have drawn lines through are not needed on the table. Next write the figure 1 before the first amount, and the figures 2, 3, etc., up to 9, before the subtotals in the order in which they appear. Finally draw a vertical line between the cents and the decimals, and the scale is ready for copying with typewriter or ink on cards, on sheets or in a

1—	86,406.25	
	86,406.25	
2—	172,812.50 s	
	86,406.25	
3—	259,218.75 s	
	86,406.25	
4—	345,625.00 s	1 unit 8 640625
	86,406.25	
5—	432,031.25 s	2 units 17 281250
	86,406.25	
6—	518,437.50 s	3 units 25 921875
	86,406.25	
7—	604,843.75 s	4 units 34 562500
	86,406.25	
8—	691,250.00 s	5 units 43 203125
	86,406.25	
9—	777,656.25 s	6 units 51 843750
	86,406.25	
	86,406.25	7 units 60 484375
		8 units 69 125000
		9 units 77 765625

FIG. A.

FIG. B.

book. The adding machine record should appear as shown by figure A. On the typewriter the scale should be written about as shown by figure B, the blank space between the figures of each amount indicating the decimal point for cents and fractions thereof.

When figuring with these scales the wages are calculated to the tenth part of a cent. This makes the operation extremely simple, for the reason that to put into the adding machine the amount to be added for any one figure in a period of time, it is necessary simply to begin with the left-hand figure in the scale and to run over to the right of the decimal point in the wage scale (which is indicated by a blank space, if typewritten) just as many places as there are places in the figure to be calculated. Units, for instance, have but one place; tens (10, 20, 30, etc.) have two places; hundreds (100, 200, 300, etc.) have three places.

Suppose you desired to calculate the correct wage to be paid for 473 units (47 3/10 hours), then you would proceed as follows: Beginning with the 3 units, you would find, by glancing down the scale, that the

rate for this space of time is 25.921875 cents. Beginning with the left-hand figure 2, you would put into the machine all the figures following that, up to and including one figure to the right of the decimal point (for there is but one place in units), which means that you would put 259 into the machine. Next you would add the rate for 70 units, which would be 6048, because the amount shown after the index figure 7 in the scale is 60.484375, and there are two places in 70, so that you would have to include the first two figures after the decimal point. Next you would add the rate for 400 units, which would be 34562, because the amount appearing in the scale after the index figure 4 is 34.562500, and there being three places in 400, you would include the first three figures after the decimal point. Totalling the amount on the machine you would have the following figures:

259
6048
34562
40869

As has already been explained, the answer will be in tenths of a cent. It must therefore be read 4086.9 cents. Making a whole cent out of the .9 cents, this would make \$40.87.

With but little practice wage calculations can be made very rapidly with a table of this kind. The table can be prepared for both regular and overtime, if so desired, in which case it is well to have the two rates side by side, with the overtime showing in red figures.

At the time of making the tables, they should be proved out, by calculating the time upon which they are based with them and showing that this will give the correct result. In the case of the rate used for illustrating the method, the calculation would show the following:

80 units	6912
400 units	34562
480 units	41474

This answer would mean 4147.4 cents, or \$41.474. The actual wages to be paid for 480 units (or 48 hours) is \$41.475, showing a variation of but one-tenth cent (owing to the decimal not being carried out far enough) in figuring a week's pay.

This method can, of course, be used also if time is figured by units of 5 minutes, 10 minutes or 15 minutes, but its use with anything but decimal units is not nearly so efficient, and it would require the preparation of two tables for each rate—one for the 5, 10 or 15 minute units, and one for the hours.

How Printing Standardized Our Language

By JULIAN B. ARNOLD



IN no uncertain voice the Nordics of the land have recently proclaimed that the traditional American strain is not to be unduly diluted by extraneous admixtures. It may be, therefore, opportune to review the story of the English language, the most effective of all the influences which weld together the American people, and at the same time remind ourselves of the part which the art of printing has played in lifting that language to its present place in the councils of mankind.

"Tetchy and wayward was thy infancy, thy manhood bold, venturous and bloody," may be said of English as of Richard III., but none could study its evolution without yielding an ungrudging admiration of its achievements in the past, a proud acceptance of its burdens in the present, and an unswerving trust in its accomplishments in the future. Little was all this realized in the dawn of our nationhood when few foresaw the growth of the English-speaking peoples. In those days it was seriously proposed that the language of America should thenceforth be Hebrew. Happily for posterity nobody present at the meeting where the idea was mooted was acquainted with Hebrew, and scholars of that ancient tongue were, as yet, hard to find in the land. Nothing daunted, the proposer suggested that Greek would do equally well to differentiate the Ameri-

can colonies from their European associations, but, upon discussion, it appeared that neither he nor his companions could quote a line of Greek. Latin was next offered as an alternative, but again it transpired that only the pedagogue knew Latin, "and of that so little that he scarce might patch his breeches therewith." So the meeting broke up, each man going his self-righteous and intolerant way, uttering dissatisfaction in the sonorous English which he had learnt at his mother's knees, and from the heritage of which he might no more free himself than from the nose on his face. Had these would-be iconoclasts glanced backwards into the vistas of time they might have derived comfort from the reflection that there was a period when their ancestors spoke, as their native tongue, excellent Latin, and knew no word of English. For the Romans were in Britain for the first four centuries of our era, and had not the Anglo-Saxons overrun the islands when the legions left, their linguistic future had been as latinized as that of France or Spain.

Negligible as "a cloud no bigger than a man's hand" was the first appearance of the English language. It was the speech of a small Aryan tribe calling itself the Sassuna, dwelling by the southern borders of the Black Sea, until the urge of adventure and the pressure of kindred tribes drove them across the plains and mountains of Europe to the lowlands of Jutland. There the wide ocean claimed them as its own. Its winter gales told boisterously of struggles to be met and overcome; its summer breezes whispered of far quests on sunny

seas, dotted with isles and fringed by continents as yet unknown; its gray mists, driving landwards from the vasty deep, filled their minds with visions mystical; its salt spray seeped into their bodies; its changing moods of calm and storm taught like moods of temperament; its restless waves begot a restlessness of soul; its untrammelled wastes instilled a love of freedom unquenchable in their hearts. Apt learners, too, were the three clans of the Sassuna, the Jutes, Angles and Saxons, and crossing over in the fifth and sixth centuries to the British Isles — their aggregate of men, women and children could hardly have exceeded eighty thousand — they affrighted the Britons with war cries uttered in a language strange to their ears — English. No less strange would they seem to us, for we who speak, write, print and read the English of our day could scarcely understand a word of the English of theirs. It would flutter the dovescots of a modern editorial department if it were confronted with copy such as the following:

*Fore there neid faerae, naenig uuiurthit thonc
snotturra, than him tharf sie.*

Translated:

*Before the inevitable journey, becomes not any
thought more wise than that it is needful for him.*

Yet the quotation was penned in the seventh century by the venerable Bede, on his approaching death, and serves not alone to illustrate the changes wrought in our language, but also, perhaps, to excite our sympathy for the devil when, as tradition says, that personage called to enquire after his soul's welfare and was greeted with an inkpot hurled at his head. Bede lived at Yarrow in the north of England, where Saxon literature first appeared, and as this local vernacular was called *Englisc*, the word became the general term for all the dialects of *Angleland*. With the adoption of Christianity Latin words again crept into use, and much of the former language of the Britons passed current, while the forays of the Vikings bequeathed to us many of their words, incidentally binding us for all time to honor their gods, the Sun, Moon, Tiw, Woden, Thor, Freya and Saturn in the name-days of our week.

As with all tribes which scatter over new lands, the dialects spoken in the separate settlements of the Anglo-Saxons soon strayed so far from the common origin that those in the south (Wessex) could neither understand the speech nor read the script of those in the north (Northumbria). Only might they exchange ideas by using the dialect of the intermediate zone (Mercia) which thus evolved through influences within and beyond its borders to the hour when the invention of printing called it to world-service. Its development was rapid and by the date of the closing of the Saxon chronicles (1140) this Mercian English had become almost readable by us, as witness the following quotation taken from that native history:

*And scae com to the iunge earl Henri, and he toc
hire to wive, and al Peitou mid hire.*

This early form of English, which was eventually to carry the energies and ideals of its users into the farthest spaces of the earth and there turn the fallow

to glebe and convert the wilderness into hives of industry, might not be schooled in lethargy nor nurtured in luxury. Destiny is grimer than that, and treats chosen races as we do metals, crushing, smelting, molding them until the ore is of the finest temper. With fire and sword the Saxon had brought the English language to the Britons in the fifth century, and with fire and sword the Normans, speaking French, swept over the land in the eleventh century, reaping the harvests of retribution.

Thereafter for two hundred years our language was in a condition of suspended animation. French became the only means of cultured intercourse, and English, despised and unknown, was left to the use of serfs, almost ceasing to be written at all. The words of ordinary life whose preservation is independent of literature, lived on as vigorously as ever, but all terms that related to art, science and poetry were speedily forgotten. It is hard to sustain the graces of language when environments are squalid and those by whom English was now spoken were but sullen toilers in the fields that once had been their own, rebelling serfs who struggled instinctively but vainly for freedom, unwilling producers for overlords, so that such purely English words as ox, chicken, calf, sheep and pig became translated on the tables of the consuming barons, as on our own, into their French equivalents, beef, poulet, veal, mutton and pork. The language which leads the world today was then in the keeping of peasants, ragged and illiterate, and those that dwelt in kings' houses knew naught of its syntax, nor was there one might do it reverence. Unheard in the churches, debarred in the law courts, scoffed at by the rich, it had become amongst tongues the beggar's lovely daughter unwitting that her children were to form great nations. For destiny, although patient, is immobile. As the towns increased in population and their industrial energies gathered wealth, the Plantagenets wooed their assistance in their ceaseless wars with the bestowal of charters of rights and privileges until gradually it was the people rather than the barons who held the power of the realm, and the English language began again to lift its head. In the harbors whence were exported the wool which enabled England to hold half France for three centuries the transactions were conducted in English. On the ships which ventured yearly farther along the Baltic, Mediterranean and African shores the speech was English. In farm and village, in rural church and council, in the streets of the cities and in the guilds of the merchants the language mainly heard was now English. The persistent Saxon had at last conquered his invaders, so that when Simon de Montfort in 1258 forced Henry III. to summon England's first parliament, the proclamations, nailed on the church doors, had perforce to be in the English language which, two centuries before, had been scornfully swept into the hedgerows. This was the Magna Carta of our language, and thereafter it swiftly gained ground. By 1350 the schools were being conducted in it, and by 1362 it was enacted that only this speech should be used in the courts of law. The tides of history had, however, so broken it into dialectal fragments that the

confusion was extreme, and only could the people, as a whole, understand one another by using the midland version, in which Wycliff had made his translation of the Bible and wherewith Chaucer had raised English poetry to new heights of excellence, though many of his contemporaries still wrote in the older forms.

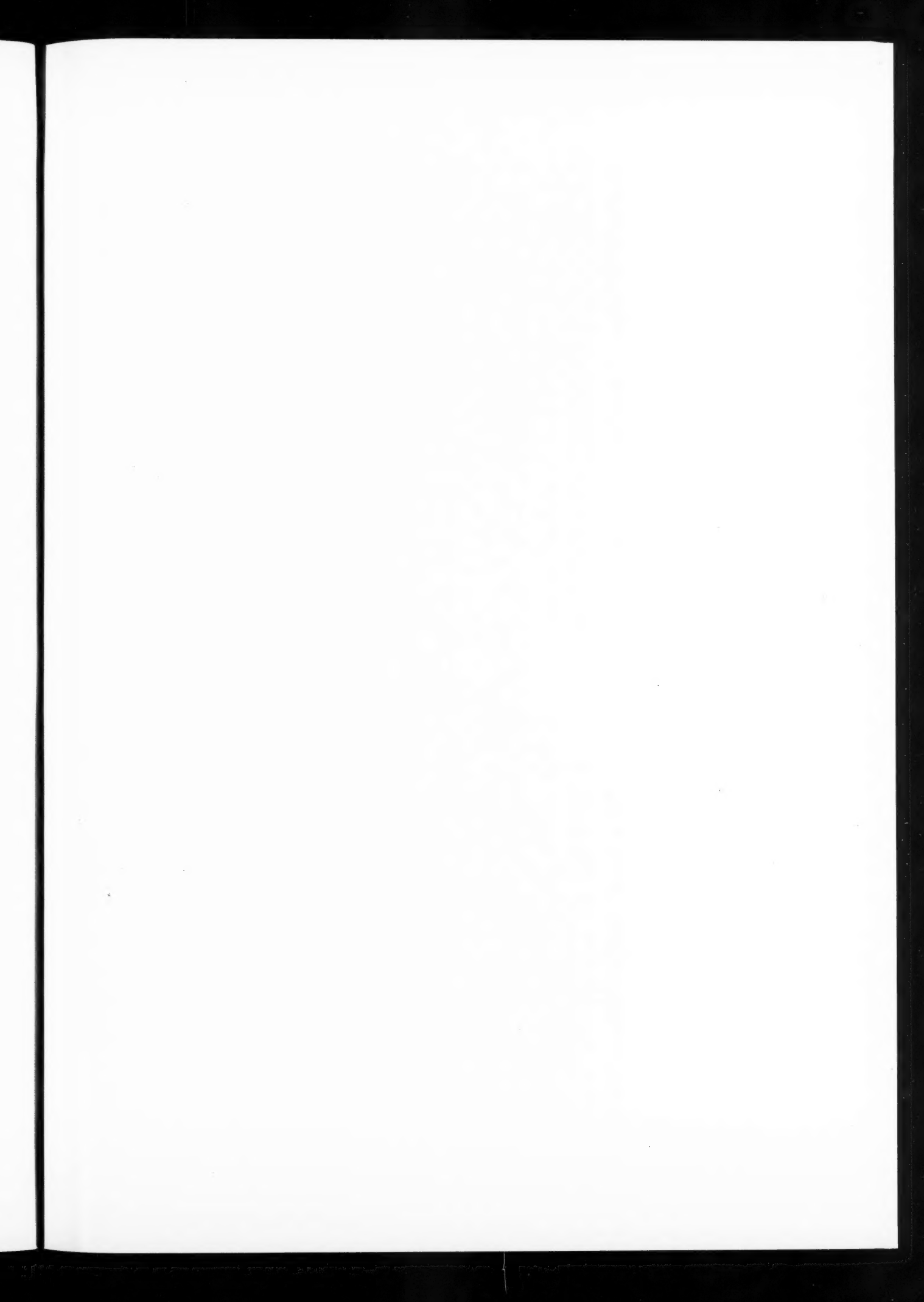
Into this welter of transitional styles of English came, in the fifteenth century, the invention of printing. It is the fashion to laud the introduction of printing solely for its educational, commercial and social achievements, but surely its chiefest boon to mankind, its enduring monument, was its rescue of all the tongues of the Occident from chaos and endowing them with order, permanence and beauty. Its first and splendid task was to standardize each tongue in its noblest form, even as the solutions of the rocks are by sudden processes crystallized to jewels. In the case of the English language the condition of affairs was specially critical and probably only the advent of printing could have saved it from crumbling to a jargon of patois. We who live in an age when our literature, wheresoever produced, is readable alike by every one who speaks our tongue, can hardly comprehend the difficulties which beset the early printers in bringing to one standard form the multitude of spellings and eccentricities of grammar which filled the manuscripts submitted to them. Caxton quaintly describes his own dilemma in the prologue to his printed translation of Virgil's *Eneydos* (1490) wherein he writes:

Fayn wolde I satysfy every man; and so to doo, toke an olde boke and redde therein; and certaynly the englysshe was so rude and brood that I coude not wele vnderstande it. Our langage now vsed varyeth ferre from that whiche was vsed and spoken whan I was borne. And also my lorde abbot of Westminster ded do shewe to me late certayn euydences wryton in olde englysshe for to reduce it in to our englysshe now vsed. And certaynly it was wryton in suche wyse that it was more lyke to dutche than englysshe; I coude not reduce ne brynge it to be vnderstonen.

Nor *wolde* the worthy Caxton and his compeers assent to print English that seemed to them other than the best, wherefore from the quarries of time they chose the stones which were the purest in surface, the strongest in depth, the most lovely in their veinings, and built therefrom the noblest cathedral which men have dedicated to speech and literature. Urgent was the need and well was fulfilled the task, but in the process strange compromises were made with the materials at hand, which since have hardened beyond the powers of innovators to change. The vowel sounds varied so widely in the shires of England that these early printers accepted the local attempts at phonetic spelling much as they found them, to the utter confounding of foreigners who wrestle with these vagaries. As an example we need but take the well known catch, "Though the rough cough and hiccough plough me through," where in nearly every word the same diphthong *ou* has a distinct and different value. But forever and a day the living spirit of the language had thus been crystallized. Many writers, frenzied with the rush of modern life, scruple not to cripple words, or blinded by the dust of their own haste stay not to recall the ancestry of these words, the children of history, but trample

them beneath the keys of their typewriters, leaving them maimed and bleeding by literary roadsides. Yet even the great influence of Colonel Roosevelt could not avail to alter the rulings which time has sanctified.

Modern English thus dates from the introduction of the printing press, which found it a Babel of dialects and left it an orderly language. It did not, however, settle down to its present fullness and usages in spelling until the middle of the seventeenth century, and through the intermediate time increased rapidly in wealth of diction and grace. But whilst constantly enriching its vocabulary it clung tenaciously to ancient methods. Verbal wanderers from afar must consent to be Englished by the act of admission to the language, as an emigrant takes out papers of naturalization, and assent to the duties and privileges of true English words or find no continuing acceptance. Thus in our days *telegraph* and *telegram* forget their Greek sources and make the Anglo-Saxon participle *telegraphing* and plural *telegrams*, and the mincing French adjective *naïve* becomes *naively*, precisely as if it had never known the boulevards of Paris. It has been estimated that barely one-fourth of our vocabulary (there are about twenty-two thousand different words in Shakespeare) were originally English words; the rest are adoptions and have been assimilated by the relentless logic of the melting pot. This one-fourth of pure English consists of those ordinary terms of life which were used by the Anglo-Saxon peasants during their subservience to the Normans; the remainder have foreign parentage. Thus in the average article or book most of the words employed are Anglo-Saxon, and scarcely twelve per cent will have outside derivations. But as the subject leans towards technical or scientific matters so increases in proportion the number of words which are from distant sources, until they may amount to over a third of the whole. Here, however, printing has acted as a brake on the too ready acceptance of new words by offering to the English-speaking people a common literature, necessarily the purest and more authoritative of its time, so that a word must have the quality of fitness if it is to survive. Two hundred years ago barely twenty million people spoke English, today two hundred and fifty million speak it as their native tongue or as the language of the land wherein they dwell and have their being. This immense aggregate occupy the fairest and most productive portions of five continents. They have charted the pathways of the oceans; most of the great rivers of the earth flow into harbors, bays and seas over which fly their flags; into their hands nature pours her bounties, from the tropics to the frozen poles; in numbers they easily outstrip the users of all other standard languages; while in the attributes of wealth, resources, arts, sciences and the road-making of progress they are, vanity apart, immeasurably in the van. Moreover under their guidance are some five hundred million of the so-called backward races who look to the English language as the voice of civilization. Destiny is justified in her patience. The speech of a footsore clan wandering across Europe has become the bond of half humanity, and its printed message is the most potent force in the world today.





With cordial appreciation
Ernest T. Currier



Benjamin Sherbow



With kindest regards
Fred W. Gandy



Sincerely yours,
Shelli Down Dwyer.
Dec. 1916



Randolph Ruzicki

Photographic silhouettes of five prominent graphic arts enthusiasts, one, Benjamin Sherbow, having been removed by death from this sphere of activity. The photographs were made by Harry J. Van Valkenburg, owner of the Ithaca Engraving Company, Ithaca, New York, by which company the plates were made and through whose courtesy they are shown

Collectanea Typographica

By HENRY LEWIS BULLEN

Years are the teeth of Time, which
softly eat
And wear out curious books in manu-
script.
fire is the scythe, wherein Time down
doth mow
Ten thousand precious volumes at a
blow.
Best Printing best of all Time's rage
withstands
And often chains his feet and ties his
hands;
Rescued from whom here various authors
meet,
And, all united, form a splendid treat.
So numerous flowers in one rich nose-
gay join,
And still more fragrant smell and
brighter shine.

—Author unknown, circa 1810.

* * * *

An Error-Preventing System

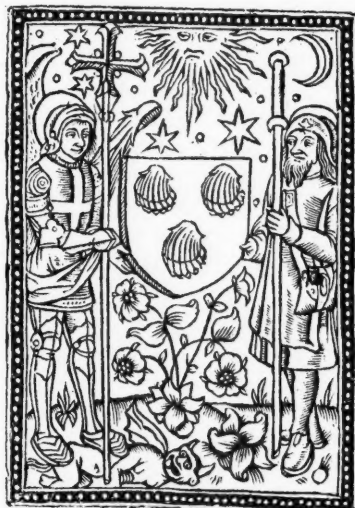
THAT man is tolerably safe who has the habit of self-criticism and is grateful for proffered criticism. That printer will be most likely to excel who is mercilessly critical of his own work, especially if his criticism is based on his proofs more than on the finished work. In our ever-to-be-commended cost-finding system there is a list of all the items that enter into cost. Users of the system check these items as they have occasion to assess the prices of their work, if they haven't already committed themselves to a price. Now, it occurs to *Collectanea* that a parallel system might be introduced in printing houses for the purpose of getting a better approximation to one hundred per cent quality. It might be called an error-preventing system. Suppose a list of possible errors were printed, and as each job came in the list were checked against it. The list might be in the form of queries. Such a list would require more time for thought than *Collectanea* can this day spare, but here are a few queries regarding points some one of which a printer might overlook in the hurry of business or in his hurry to get away from business:

- 1.—Is the price quoted sufficient to afford a reasonable profit if the work is done with due regard to the reputation of our house?
- 2.—What paper is most suitable? Color? Weight? Quality?

3.—What margins will be best? Economical? Luxurious? Define size of type area, giving correct marginal proportions.

4.—Which type face will be best? Suitability to subject? Suitability to paper? Suitability to illustrations, if any? Size conformable to area and measure? Leading, if any?

5.—Illustrations, if any: Kind? Vignetted or squared or part squared, part vignettied? Size basis?



M. E. Jehannot

Rare Printer Mark of Estienne Jehannot, printer, of Paris, circa 1494 to 1500.

6.—Decorations, if any: Typefounder's or original? Style? Extent? Relation to types used?

7.—Initials, if any: Size? Suitability? Harmony with types?

8.—Directions to stonemen, to insure getting margins as planned. Allowance for trimming?

9.—Size of forms to be run? Small and printed fast? Large and printed slowly? Economy in folding?

10.—Directions to paper-cutter operators to insure getting margins as planned (very emphatic!)

11.—Printed cover, if any? Color harmony? Weight? Suitability? Border, if any? Relation of cover margins to inside margins?

12.—Stitching? Wire? If wire, concealed or not? Sewn? Stabbed?

13.—Binding: Style? Suitability? Lettering and decorations?

14.—Mailing envelopes? Security? Style? Lettering? Postoffice notices? Stiffness?

15.—Cost of mailing? Prepare dummy? Weight of dummy? Percentage of safety margin to avoid destroying good proportion of margins on cover and inside in order to come within estimated cost of postage?

16.—Completion of job. Send a copy to the customer, prior to mailing the bill, with a letter explaining the expert care exerted to answer all queries in your error-preventing system, so that when bill is received he may marvel that such service and fastidious effort toward correct printing can be obtained at so moderate a charge.

There is no error more common than that of permitting the customer for whom any job has been done with great care to remain in ignorance of the efforts of a professional character that have been exerted in his behalf. If he is not so instructed he may pay his bill in the belief that the printer's wonderful machinery is entitled to all the credit. As he knows that thousands of printers use precisely the same machinery, he will logically conclude that thousands of other printers could have done just as well and perhaps at lower cost. A painter or sculptor, however obscure, presents his work to the purchaser more or less ceremoniously. Neither of them ships his work with bill attached, as if it were so much beef. The printer, engaged in an art greater than either painting or sculpture, should follow their example if he in his work would do honor to his art.

* * * *

Price Agreements

COMPETITION in prices is a modern method of business, the fruit of the factory system which was originated by the invention of steam power. Competition in prices is, in *Collectanea's* opinion, the source of almost everything despicable in modern business, such as exploitation of wage earners, child labor, ill-feeling among rival manufacturers, misrepresentation, cheap substitutes and inferior goods. From time immemorial, before the age of steam, businesses of all kinds in civilized countries were governed by guilds, the basic principle of which was to enforce fair play and maintain equal advantages among the members. Price-cutting and profiteering were

not permitted. Fair prices were agreed upon and made obligatory. The general law gave the guilds the authority to enforce their rules, by suspending, fining, or otherwise punishing refractory members, and no one, whether master, journeyman or apprentice, could practice a trade or merchant occupation unless he was admitted into a guild. The prices established were published by the means available in each period; after printing was invented, most frequently by broadsides, as we are reminded by an elaborated broadside now before us issued by the bookbinders, all of whom were members of the Company of Stationers: "A General Note of the Prices of Binding all sorts of Books in calves-leather agreed on by the Bookbinders' freemen of the City of London, and by them presented to the Master, Wardens and Assistants of the Worshipful Company of Stationers at a Court, holden in March, 1694." The prices are carefully itemized to prevent misunderstanding. One item reads: "The antient allow'd Rate for Binding Bibles in calf: Folio with gilt edges, £1; fillets only, 12 shillings; plain, 8 shillings. . . . Twelves and twenty-fours, edges extraordinary, 2 shillings and 6 pence; edges ordinary, 1 shilling and 6 pence; fillets, 1 shilling; ovals, 8 pence."

Under a strict system of price regulation the guild system flourished for many centuries. Each guild was subordinate to a body composed of representatives of all the guilds in a city, sometimes called the Aldermen (Eldermen), which had the power to review the acts of a guild and moderate its prices, if they were found to be excessive. Wherever municipal government was unstable, the guilds assumed control, through the aldermen, enforcing law and order and performing all acts of government within such a city. Thousands of cities flourished under guild rule, notably London, still governed from its ancient Guild Hall, erected and maintained by the guilds of the city through many centuries. The trades flourished, business was conducted ethically, there were few strikes and high craftsmanship prevailed. Our museums are filled with the handiwork of the guildsmen. All was not always perfect, of course; but it was a bad day for civilization when the guilds were deprived of their control by unrestrained price competition.

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MOST of us are proud of Ben Franklin—great man, great example! But do we use him as an example? Probably not. Franklin's almost daily thought was: "I'm a useful creature. What useful thing is to be done today?" He was never out of a job!

The Printers Oppressed

BEFORE the spread of newspapers, broadsides were extensively used to acquaint the authorities and the public of the grievances and projects of interested persons. A broadside has been mentioned by *Collectanea* which indicated a commendable spirit of agreement between the masters and journeymen of the Company of Stationers of London. But here is a broadside petition addressed "To the Right Reverend and Right Honourable, the Lords Spirituall



Rare Printer Mark of Pierre Mareschal and Barnabas Chossard, printers of Lyons, France, as it appears in their *Ovidius* of 1497.

and Temporall [the House of Lords], assembled in this High and Most Honourable Court of Parliament," at the end of the seventeenth century, probably in the reactionary reign of James II. It is "An Abstract of the General Grievances of the Poor Freeman and Journeyman Printers, oppressed and kept in servile bondage all their lives by the unlawfull ordinances of the Master and Wardens of the Company," with a plea for the dissolution of special privileges granted by Acts at the time of Elizabeth and Charles I., which, after being dormant to an extent, had been revived. These Acts created a monopoly by licensing master printers and restricting the number of licenses. The petitioning journeymen desired to have the liberty of opening printing offices without limit, according to the ambitions of those who wished to advance themselves. They complain that "if the petitioners infringe in any part of the former decree (Elizabeth, 28), or any of their owne ordinances, or but seeme to question their right in the benefits graciously given them by his majesty, or complain of their unconscionable and lawless proceedings, they by vertue of a warrant dormant, presently breake into the petitioners'

houses, imprison their bodies, seize their goods, deface their presses and printing instruments, without legall proceedings or eviction by information; and by this means dispose of all things amongst themselves, so that a few are raised to great and infinite estates, and all the petitioners are thereby made absolute beggars."

The Company of Stationers (the printers' guild) had a constitution peculiar to itself. In other trade guilds there was no limitation of the endeavor of a journeyman to become a proprietor, but in the case of the printers, the Government in its determination to restrain and closely censor printed expressions of thought or advice, restricted the number of printing houses, as well as the number of presses each might use, and made it the duty of the Company of Stationers to enforce such prohibitions. Thus a monopoly was created, disadvantageous to the aspiring journeyman, some of whom from time to time established secret printing houses from which prohibited books, pamphlets and broadsides were issued. When these were discovered, the Company had legal authority for destroying the presses and confiscating the types and other materials. Hence the broadside referred to above, which doubtless emanated from a small minority of the journeymen (or freemen, as they were termed). Journeymen were not prohibited from acquiring duly licensed printing houses either by bequest, purchase or marriage.

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IN general it is true that master printers are like the man who could not see the forest for the trees. They can't see printing as the fount of profits for almost every one who has things or services to sell, because their attention is engaged too much on the means of printing, though they are selling results, not means. They estimate the value of printing in terms of value of paper, ink and time. The buyer of printing estimates its value by what it does for him in saving time or securing orders. When a printer adopts the customer's point of view he will find himself on a higher and more profitable plane.

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The only commodity a business with a wide market can not have too much of is publicity printing.

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Derivations

Quoin (*cuneus*, Latin; *coin*, French) is plain old English for a wedge. Tympan is from *tympanus*, a drum; that is, a piece of skin stretched over a frame. Chase is from *chassé*, French, a frame.

Is Convict Labor a Real Menace to the Printing Industry?

By MARTIN HEIR



IN the good old times when a convicted criminal was locked up in a penal institution as punishment for a crime committed, the printing industry had little or no reason to fear competition from prison labor. The sentence generally called for a definite term at hard labor. This hard labor consisted of factory work of one kind or another, generally in prison factories operated by contractors or lessees for the manufacture of binder twine, shoes, furniture, etc., and was done without pay of any kind to the prisoner or his family; in fact, the prison contractors usually preferred the unskilled trades in which the prisoner could not possibly make a living upon release, which, therefore, increased his chances of coming back to prison. In other words, diversity of employment, or employment suited to the individual prisoner, was under this system impossible. Consequently, no competition from convict labor could be feared by the printing industry.

But times change, and systems and conditions as well. Modern penology no longer considers punishment as an effective method of curbing the deeds of the evil-doer. Even as Plato said in one of his wise discourses: "For no one punishes an evil-doer under the notion or for the reason that he has done wrong—only the unreasonable fury of a beast acts that way. But he who desires to inflict rational punishment does not retaliate for a past wrong, for what is done can not be undone; but he has regard to the future and is desirous that the man who is punished, and he who sees him punished, may be deterred from doing wrong again," so the modern prison reformer has impressed upon the public that the old system of penology is all wrong and must be changed; that the aim should never be punishment but prevention and reform; that the theory of punishment is condemned by religion, discarded by experience, contrary to democratic ideals, and a disgrace to civilization. As Thomas Mott Osborne, the famous warden of Sing Sing prison, said in an article in the *Review of Reviews* in 1915: "There must be a more enlightened system of justice, which shall include the administration of both county jails and state prisons; a system that shall aim at reform rather than punishment; which shall encourage those unfortunate fellow men who have broken the laws to learn to adapt themselves to the proper conditions of organized society." This more or less humanitarian notion has been practically universally accepted as sound in principle and beneficial to society at large, followed by the rout of the prison contractor and his political backers.

This prison reform, however, has brought with it other problems of a disturbing nature, the solving of which taxes the brains of the best penologists. If the prisoner is to be redeemed for society, if he is again to become a law-abiding citizen, he must be occupied during his term of imprisonment with some useful work or in some useful trade which will fit him for his place in society after his release. This useful work must be of his own choosing, or in conformity with his own desires or talents. "It is liberty alone that fits men for liberty," as Gladstone said regarding Ireland's demand for home rule. This again means that the prisons must give the prisoners opportunity to work at practically any trade now known to men. As a consequence of this new condition, printing plants are being installed in a number of state prisons and reformatories, notably in Illinois, Indiana, Kansas, Maryland,

Pennsylvania, New York, Connecticut, Oregon and Virginia. More will naturally follow as the new system becomes more rooted.

Last fall, as the director of the technical research work of the United Typothetæ of America, and because of a very obnoxious bill in the legislature of Virginia providing for a printing plant in a Virginia penitentiary, I wrote to the wardens in the penitentiaries in the States mentioned above, asking for information regarding: (1) The extent to which convict labor was used to produce printing. (2) For what purpose this printing was produced (a) for state use, or (b) in commercial competition. (3) Approximate value of prison printing equipment and product. (4) Reasons for the establishment of such printing plants. In nearly every case those replying to the questionnaire stated that the production in their respective plants was small. In Illinois, for instance, it was less than one-fifth of one per cent of the requirements for state institutions. The reason given for this condition was that the prisoners working in the printing plants had not had a chance to become proficient in the work, and in many cases were employed more out of convenience than for actual production; more for the purpose of having something to work at than for the purpose of producing something of value. Consequently, more men were used than the product would indicate. No commercial competition was either intended or encouraged; all the printing produced was used either in the institutions producing it or in other state institutions. Only vague approximations as to value of plants and product were given.

The education of the prisoner and his development as a useful citizen who could earn his living as a skilled craftsman were in every case given as the reason for the establishment of the prison printing plants. The cultural value of the printing trade as a factor in making men out of the evil-doers was pointed to, especially when they were free to select the trade to which they thought they were best fitted. In other words, no prisoner was forced to work in the printing plant; he could do so if he wanted to, but there was no compulsion.

In the words of Thomas Mott Osborne in the article I have already quoted: "It is now clearly recognized that in all prisons men should learn to labor. If it is desired that these men should work willingly when they come out of prison, then they should be taught while in prison voluntarily to choose labor rather than idleness. . . . Outside the walls the man must choose between work and idleness, between honesty and crime. Why not let him teach himself these lessons before he comes out? Such things are best learned by experience. The present problems are first to find enough work for the men to do, and, second, the constant shifting of the prison population. Another difficulty is the lack of incentive. The State [New York] pays a cent and a half a day, whether the man is a good worker or a poor or lazy one, or in fact whether he works at all. There is absolutely no inducement for a man to do good work. Slave labor is notoriously inefficient."

A close study of the excerpts from the replies to the questionnaire as well as of the quotation from Mr. Osborne's article will reveal a serious, if not a disastrous, defect. The new system provides a way for the prisoner to learn a useful trade while in prison, or at least a smattering knowledge of a trade, giving him a better chance to earn an honest living upon his release; but no provision has been made to select for

the individual the trade for which he is best fitted, or the trade in which he is best fitted with natural endowments to become an accomplished craftsman. Nor is there anything in the theory as stated by Mr. Osborne that will compel the prisoner to keep at the trade he has chosen. The inducement is the same whether he works at one trade or another, and he may work at one trade one week or one month, and at another the next week or month, leaving much to be desired as preparation for a vocation.

The printing industry requires highly skilled, intelligent craftsmen. These can be secured only by a careful selection from the best material obtainable plus intensive, painstaking training. Deviation from this rule has brought disastrous results. Can such material be found among the unfortunates who either because of inherited weaknesses or other causes have violated the laws of society and therefore have been condemned to penal servitude for longer or shorter periods? Can the prisons offer them training adequately fitting them for even the most menial positions within the printing industry? Also, can the prisons supply enough of such material to compete effectively with free labor? If they could, this would be the real menace. But—

In January, 1915, Edmund M. Allen, then warden of the Illinois State Penitentiary at Joliet requested the State Board of Administration to appoint a psychologist and a psychiatrist to investigate and report on the mental condition of the inmates in the Joliet penitentiary, for the purpose of adopting more scientific and economic methods in their care. The report submitted by these scientists is highly enlightening.

Obviously the investigation had to be limited in scope; first, because of the mass of material and the limited time which could be given; second, because of absence of definite standards from which to start. Since it was impossible to examine all the inmates, a certain number of males were selected in the following manner: Twenty consecutive admissions, taken without selection of any kind; five others were chosen for the reason that they were considered especially "stupid" by the officials of the penitentiary; five were selected because they were judged to be of high intellectual grade; and twenty others were picked out from the various departments with the idea of securing a roughly proportional representation from all parts of the institutions, giving a total of fifty men examined. Fifty-one of the fifty-two female inmates were also examined. The examination consisted of neurological and psychological tests; a study of reflex and voluntary activities with a view of discovering nervous defects and conduct disorders showed a strikingly high proportion of abnormalities. Among the twenty unselected consecutive admissions there were four cases of feeble-mindedness, two of epilepsy, one of a serious nervous disease, one of paralysis of an eye muscle, and one of partial paralysis of one side.

The examination resulted in the following groupings: (1) Criminals by accident; (a) of adult intelligence; (b) of subnormal intelligence. (2) Borderline cases. (3) Anti-social criminals. (4) Insane persons. Group 1 included persons who commit crime as the result of some accidental condition or conditions in the environment. Those of higher intelligence (about thirty per cent) were found capable of education and improvement by proper instruction to the extent of becoming useful and self-supporting members of society. The report pointed out "that it is obviously essential that the environment in which they are placed during this period of education be as free as possible from contamination by association with individuals of criminal tendencies." In this group also are included a number of individuals who, as the result of congenital defect or anomaly, are incapable of full intellectual development. "Such persons are easily led and hence, as a result of accidental associations, are liable to be made tools for crime and to become scapegoats for their associates. With-

out supervision this class can hardly be expected to be capable of education to the extent of being self-supporting, but there is reason to believe that they can, if properly trained and under close surveillance, produce some useful work," it is stated in the report.

Group 2 included persons who seem to present certain possibilities of improvement under training in spite of the presence of more or less ominous traits.

Group 3 included persons with anti-social or criminal tendencies as their chief characteristics. They were deficient in their capacity for developing the higher social, ethical and moral feelings. The report says of this group: "We are satisfied that these persons are recognizable by proper examination even apart from the commission of a series of criminal acts. Their makeup renders them absolutely unfit for life in society. This applies equally to the life within the prison, and they should be segregated strictly to avoid the contamination of others more hopeful." Add to this that Dr. Walter S. Fernald, of the Massachusetts School for Feeble Minded, estimates that "at least twenty-five per cent of the inmates of our penal institutions are mentally defective"; and that Henry Wolfer, for many years warden of the Minnesota State Penitentiary at Stillwater, once stated at a meeting of heads of state institutions that "out of six hundred and seventy-five inmates in the Stillwater prison sixty-eight were actually insane at the time of conviction or immediately thereafter, while one hundred and twenty-two were degenerate incorrigibles, who should have been set aside as a class by themselves and treated as such." "On the borderland of lunacy lies the criminal population," asserted Mr. Wolfer.

Whether the condition here stated indicates that these prison inmates ever can become skilled print-shop craftsmen I leave to the reader to decide. The commercial printer is neither more altruistic nor more egoistic than any other class of men. All he asks is fair play. If for the reformation of those on the shady side of life it is found necessary to train them for the printing trade, the printer will probably not make any serious objection, knowing as he does that the trade requires more than ordinary intelligence for success. But it can hardly be called fair play. However, except in some isolated locality, convict labor will not become a real menace to the printing industry for the reasons here given.

SENECA'S GENIUS OF WORDS

His words are choice, suitable and significant; they always mean something more than they actually say. And this seems a special genius of his, that in an economy of words he has a wonderful force and efficacy; in brevity he has clearness and brilliance. Allusions, figures, metaphors, are frequent, almost continuous; and these both please and instruct, directing the mind to the subject, and even beyond the subject. There is carefulness without affectation; ornament without finery (comptus); there is close arrangement in what he says, but nothing forced or crabbed. Style also is apparent, and virile harmony and rhythm, yet in such a way that, while you recognize artistic construction, you will admit no effeminate artificiality, and it is for fighting and the arena that the whole equipment is made, not for pleasure and scenic show. Then, too, in his very brevity and terseness of speech there is manifest a certain happy abundance: his words well forth amply, though not wastefully; they flow, not rush; they are like a river, not a torrent; they move on with strength, but without spate. Lastly, like goodly trees that, whilst their chief property is to bear fruit, have yet flowers and leaves; so Seneca, whom for his fruit's sake we read and admire, brings us delight at the same time, putting Venus beside Minerva.—*Justus Lipsius. Translated by Basil Anderton.*

PROCESS ENGRAVING

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Photoengraving Brought Art to Advertising

Charles Stinson, of Philadelphia, told national advertisers in convention some facts about photoengraving they should know. Among other things, he said: "Advertising, to be successful, must be handled correctly in every detail. The planning, the copy, the art and the photoengraving are all of equal importance in turning a commonplace commodity into a thing that is interesting and fascinating. It used to be a phrase of the old-time copy-writers: 'If we could pin a shoe to this paper,' 'If we could pin one of these hats to this paper.' Those were the days when photoengraving was young and advertisers had not learned to use it. Today we pin shoes and hats to paper. With the aid of photoengraving we show the shoe and the hat so clearly and invitingly that it constitutes, in most cases, three-fourths of our selling arguments, and billions of dollars' worth of goods are sold yearly through its silent power. I sometimes feel that the photoengraver who puts this silent force within your reach adapts to his own use too much of the silence and not enough of the force. So it follows that the photoengraving business is much misunderstood as being a mechanical operation without imagination or originality, when the fact is that it is a business that calls for all a man has of individuality, initiative and skilled craftsmanship. There are workers in our plant, as there are in almost all engraving shops, whose interest in their work and vision of an ideal are not excelled. Indeed, the very nature of photoengraving is such that most of the workers must be people of this creative type, or the art of photoengraving would never have reached its present success and offer still further splendid possibilities for the future. The man who handles the camera, to be a good photographer, must have a fine sense of the light and shade values of the drawing or photograph, and the ability to translate them into the terms of the negative. The etcher must be able to interpret the copy into the terms of his plate. The engraver or finisher often has the ability of the old wood engraver, and had he lived in the days of the master wood engravers he would have been recognized in art circles. In fact, every detail that goes into the making of a photoengraving demands unusual ability, judgment and skill."

Art in Color Reproduction

Photoengravers have rushed in to color-plate making with sad results. They imagine that all that is necessary is to buy the latest apparatus and panchromatic plates and they will make money. More money has been lost in colorwork than in any other branch of photoengraving, and the reason for it is that the artist with trained color judgment is the most essential requirement here. Lithographers know this from long experience and that is the reason they are so successful when they apply photomechanical methods to planographic printing, as developed in the offset press. In his new book W. J. Wilkinson demonstrates this conclusively by printing flat-etched

and reëtched plates side by side. On this most important matter he writes: "As explained before, and notwithstanding other statements to the contrary, it is not possible to make color separation perfect in the camera. A comparison of the flat-etched and reëtched plates will demonstrate the extent of the work necessary. It will be noticed that some parts have to be lightened and others entirely eliminated. Because of the necessary use of the halftone screens it is not possible to eliminate the whites photographically, and these, together with the portions which should not contain any of some of the four colors, must be taken out by hand. This is the work of the finisher and router, while the careful artist reëtcher sees to it that the remaining areas of the plate are etched to the proper tone values."

To Clean Dried Ink From Halftones

The Printers' Album gives the following methods for removing hard, dried ink and dirt from halftones before printing from them: Pour on the face of the halftone benzine, gasoline or kerosene and then briskly rub the high-light portions with an ordinary rubber eraser. Repeat this operation two or three times and then wash out the detail in the plate with a soft brush and benzine. Peroxide, wood alcohol, vinegar or ammonia may be substituted for the light oils, but they must be cleaned off with water. In the case of an old halftone which has been filled up with dried ink, sprinkle with table salt, wet this with acetic acid and scrub with a soft brush, removing all traces of salt and acid with brush and clean water.

Re-etching Zinc Halftones

J. C. C., Chicago, writes: "Seeing cold enamel for zinc recommended in your department in *THE INLAND PRINTER* I secured some and find it to do everything you claimed for it. Now I am anxious to know if reëching can be done on cold enamel as it is done on copper? I believe that the nitric acid could be thickened up with something like gelatin or gum arabic so that it will 'stay put' as iron does when it is painted on copper by the reëtcher. Have tried pure nitric acid and fish glue, but it etches too slowly. What procedure would you recommend?"

Answer.—Nitric acid can be thickened with gum arabic, as lithographers have done for a century past; but nitric acid thus thickened etches too slowly. Nitric acid can be thickened with several gums and possibly glucose. Avoid by all means glycerin, for then nitro-glycerin is obtained, which has sent many to "kingdom come." Nitric acid, diluted slightly with water, can be painted on an etched zinc plate when the plate is dry, but as the acid only corrodes the plate, leaving an oxid which is an acid resist, it is necessary to keep brushing away that oxid to get depth by etching. It is suggested that you try one-quarter inch bristle or glass brushes and keep the brush moving while applying the water-diluted nitric acid. Attempt reëching only a small area of the zinc at one time,

and when the acid has exhausted itself remove it with a blotter or a soft sponge. Do not expect to reëtch zinc with the ease that copper is handled. If you will keep readers of this department acquainted with your progress in reëtching zinc it will be appreciated.

Study Advertisements and Price Lists

From the G. C. Dom Company, Cincinnati, comes a red-covered price list of the materials used by engravers, with much other information of value. This prompts the suggestion to all readers of this department who want to keep up with the changes always occurring in our progressive art that they read the advertisements appearing in their trade journals, and in this manner keep posted on the new things. Frequently improvements appear first in advertisements. This Dom price list gives advice about chemicals and tools used in our business that all of us should know, and is a valuable reference book. It is likely it will be sent for the asking to those who mention THE INLAND PRINTER.

Enamel Should Be Alkaline

Those who have trouble with enamel lifting on copper will find that making the solution alkaline frequently puts an end to their difficulties. Speaking of enamel lifting to Harry L. Read, one of the most successful copper etchers in New York, we were given for readers of this journal the enamel formula he has used successfully for over twenty years. It is simple, and startles one with the excessive quantity of ammonia used and is further proof that an enamel for copper should be alkaline: Le Page's glue, 8 oz.; water, 26 oz.; ammonium bichromate, $\frac{1}{2}$ oz.; stronger water ammonia, 1 oz.; chromic acid, 10 to 15 grains. The addition of so much aqua ammonia simply changes the chromic acid into so much more ammonium bichromate. Mr. Read advises to whirl slowly at the beginning until the enamel sets, when it can be whirled as rapidly as possible until just dry.

Zinc Halftones Equal to Copper

The writer was recently shown a fur catalogue and told to pick out the halftone that was etched on zinc. The screen used was 133 lines to the inch. He was unable to detect which page was printed from the zinc halftone. When the zinc halftone was pointed out it appeared a little better than the halftones etched on copper. This is due to the use of the new cold enamel, now coming into general use. If a halftone negative is made with all the gradations of light and shade in it there is no reason why it should not equal copper without any reëtching, especially on certain subjects and with the use of thin cold enamel. It is done in Germany, and has been done there for many years. With coöperation between the halftone negative maker and the zinc etcher zinc halftones for commercial work will come into more general use. All that is required is practice and experience.

Cold Enamel for Zinc Endorsed

This department early called attention to the great improvement it would be to have an enamel for zinc that could be used cold and avoid the destruction of the metal by excessive heat. Mr. Flader says of the "burning in" method required by the old enamel that the misapplication of heat has cost photoengravers immense sums of money, and the distortion of plates, one of the bugaboos of the photoengraving business, is due almost entirely to the heating and cooling processes usually employed. The photoengravers' Research Committee, New York, reported that Chemco cold enamel helps improve the art of photoengraving by giving a better quality of linework on zinc than has been usual heretofore. It facilitates the work of engraving. It has permanent keeping quality. As cold enamel is now being generally adopted, it is notable how line engraving has improved, particularly in newspaper advertising.

NOTES ON OFFSET PRINTING

By S. H. HORGAN

Offset to Print One Billion Edition

Next Christmas it will be found that the seals used by the National Tuberculosis Association, which heretofore have been printed from electrotypes, will be printed on offset presses, and the edition will be one billion.

Screen Angles for Five and Six Printings

J. H. Harrison writes that offset printers will have no trouble with moiré patterns if the halftone negative maker will use the following angles in making the color records in halftone direct: For five printings, the dark blue and light blue should be made at 45 degree angles; the red and pink at 75 degrees, and the yellow at 15 degrees. With six printings, the dark blue at 45, light blue at 15, red at 75, pink at 30, yellow at 90, and gray at 60 degrees. For five printings, the red and blue halftone negatives must be strong and contrasty with filled up high-lights, while the pink and blue negatives are flat with high-light dots. He flows mat varnish on the film side of the negatives, on which retouching is done, and solids are scratched through the film where necessary.

Offset for Fabric Printing

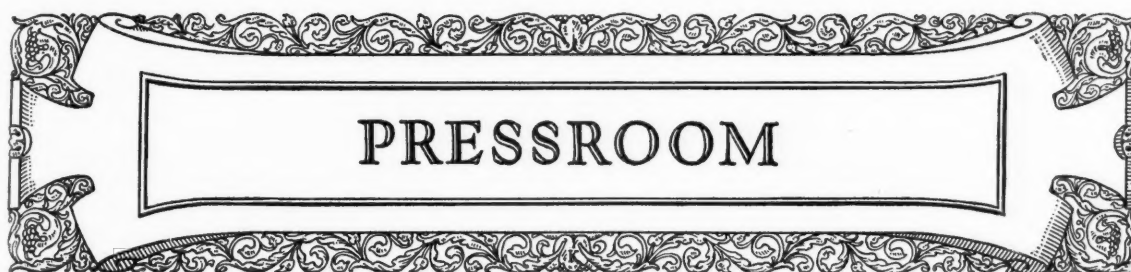
Two different inventors have hit on the idea of using photo-offset on rolls for fabric printing. Neither of them understood how such rolls are made at present nor the difficulties involved. At present, copper rolls are coated with an asphalt varnish, and with a diamond point and a wonderful pantograph the operator etches with acid through the varnish the lines to be etched while he traces the design. This pantograph has attachments so that the design on the roll can be distorted slightly to compensate for the stretching of the goods one way during the printing and the shrinkage one way in the after treatment in fluids. Photography can not give this distortion. Rolls are now made by rotogravure for printing wall paper and fine fabric designs in a single printing; but when it comes to registering many colors by photointaglio or offset methods then the photographer will find troubles that the pantograph in the hands of skilled operators takes care of satisfactorily.

Photo Prints on Metal From Positives

Frank Offset Sullivan, editor of the *Offset Printer*, gives the following formula as most satisfactory for securing prints on grained metal for planographic printing: The grained metal must first be prepared by scrubbing with an ounce of muriatic acid in 64 ounces water. The sensitizing of the grained zinc is done immediately with 6 ounces of fish glue in 32 ounces of water to which one-half ounce of ammonium bichromate is added. Filter well, flow the wet plate with this solution and whirl over heat till dry. This solution may be diluted with 4 to 6 ounces of water. After exposure in a vacuum printing frame, flow with a solution of methyl violet in water to stain the film, then develop in running water and if any of the glue sticks to the metal wipe it away with wet cotton. This gives a negative print on the metal; to change it to a positive print for printing, dry the plate and roll it up with a thin solution of asphalt and litho ink in turpentine. When the turpentine has evaporated, flow the plate with clean warm water, and then with the muriatic solution first used to prepare the plate. This can be diluted with three times its bulk of water. The acid penetrates the thin asphalt film and attacks the zinc under the hardened glue so that the glue will wash away, leaving the print on the metal ready, when dry, for powdering with resin and a slight etching, when it is ready for the press.



THE load becomes light which is cheerfully borne.—Ovid.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Special Varnishing on Varnishing Machine

An Oregon printer who has installed a varnishing machine asks for pointers on its operation, about varnishes, etc.

Answer.—As this is a highly specialized line, he is advised to request detailed information about the machine from the manufacturer, who can also put him in touch with the concerns which supply the special oil and spirit varnishes used; probably also the names of concerns now using the machine who would be willing to furnish information about it.

Printing on Combs, Picture Frames, Etc.

A New Hampshire printer wants information on printing on combs, picture frames, etc., put out by a manufacturer of celluloid novelties.

Answer.—In the first place material like celluloid or nitro-cellulose should be printed before being varnished. For uneven surfaces, even corrugated surfaces, a rubber form is best. The rubber cast may be made from either type, line plates or electros. The printing is to be done on a platen press, and as some of the novelties are quite thick special platens for this sort of work may be necessary.

Ink Mottles on Hard Paper

A New Jersey pressman submits an impression of a plate in purple ink on a hard surfaced white litho label paper, coated one side, which is mottled, and asks how to overcome this defect.

Answer.—The ink in question would answer for a softer coating, but for this hard surface it must be stiffened to avoid mottling. Bond or cover purple may be added or used straight. If these are not available, a little No. 5 varnish or a little sodium silicate will stiffen the soft purple ink for the hard-surfaced paper. Magnesia carbonate or aluminum hydrate could also be used.

Proportionate Cost of Ink, Paper and Plates

A Hawaiian printer submits impressions of two four-color nicked zinc plates which nearly cover a sheet of M. F. litho label 19 by 24 inches. Twenty four-color labels are contained in the two four-color plates. The correspondent wants the proportionate cost of ink, paper and plates, but does not state how many impressions are to be made. We will take the probable life of the plates as the basis of the estimate, 200,000 impressions. The plates, either halftone or line and Ben Day, may be had for \$200. The paper, about fourteen thousand pounds at 7.8 cents a pound would cost \$1,092. About eight hundred pounds of ink would be needed. Five hundred pounds of the dominant yellow at 30 cents would cost \$150; three hundred pounds of red, blue and black at an average of 75 cents would cost \$225, making the total cost of ink \$375. The proportionate costs for a 200,000 run would then be: Plates \$200, ink \$375, paper \$1,092. These are New York or Chicago prices. Freight charges to Honolulu would make quite a difference in the cost of ink and paper.

Soap Wrapper Ink Runs and Soaks Through

An Oregon printer has trouble with an ultramarine blue used on thin soap wrappers. The ink not only runs but penetrates the paper on to the soap.

Answer.—Examination shows the blue ink is not firmly fixed on the paper and may be rubbed off a wrapper which has not been in contact with the soap. A known fast-drying ink under test does not rub off, so we suggest that the correspondent add two ounces of paste drier and nothing else to the ink and allow it to remain in a dry place two or three days before wrapping the paper around the soap, which is moist when new and sweats after packing.

Largest Sheet an Embossing Press Will Take

A Pennsylvania printer asks what is the largest sheet an embossing press will take.

Answer.—That depends largely on what sort of material is to be embossed, and whether the dies are large or small, heavy or light. All cylinder and platen presses may be used for embossing dies that are not very heavy. Large cutting and creasing presses may also be used to emboss either hot or cold. Furthermore, by using a resilient instead of a hard male die, it is possible to emboss heavy dies on hard stock without heat. We have given the correspondent the list of manufacturers of embossing presses and embossing machines and have advised him to consult the makers as to which press or machine is best fitted for the particular sort of embossing he wants to do.

Unsatisfactory Print on Laid English-Finish

An Illinois pressman submits prints made on laid antique-finish correspondence paper from a form containing line plates with heavy solids, hand lettering and small roman type and leaders. The small type is filled and muddy, and the solids are gray.

Answer.—This sort of form requires a very careful make-ready. The paper is hard to print on with a form made up of strong, bold units, and the difficulty is increased by printing solid zinc spots with small roman type. After leveling the impression, extra impression should be given the solid spots with cutouts. The impression opposite the leaders should be cut out of a thin sheet of S. and S. C. in the packing. Stiff bond ink should be used. After all of the form prints strong and clear, remove from the packing a three-ply cardboard, or its equivalent in thickness, and substitute a sheet of celluloid or nitrocellulose. This will make the impression sharp, removing the squashy appearance which you term "gommy." Use the fountain. Have the celluloid between the packing and the drawsheet. You will get better results by leveling the impression with patches of onion-skin or French folio as underlay rather than overlay. Have the zinc plates a trifle higher than the small type and leaders. All the makeready except pasting cutouts of the solids in the illustration and the V in vogue and cutting the leaders out of one sheet, can be done beneath the form.

Imitation Pen-Ruling and Steel-Die Printing

A Michigan printer requests information on best way to approximate pen-ruling effects on blanks in the ordinary print shop on a platen press.

Answer.—This may be readily done with hair-line face one-point brass rule from the typefounder if the joints are good and the form is made ready to print with a thin, hard packing so that no impression shows on the reverse of the sheet. This is possible by using a sheet of celluloid or nitro-cellulose beneath the drawsheet and leveling the impression with underlays of onion-skin tissue or French folio. Printing inks may be mixed from colored inks and mixing white to match the colors used on the ruling machine.

Imitation embossing or imitation steel-die printing, so called, is accomplished as follows: The form is printed with a stiff bond or cover ink. Full color is carried so that no gray spots appear. As soon as printed the sheets are dusted with a special powdered resin to be had of the inkmaker, or the printer may experiment with rosin, mastic, dammar, copal or other powdered resin. The sheet is then exposed to heat, as over a hot plate, beneath which uniform heat is supplied by an electric or gas heater. This softens the resin so that it is firmly affixed to the ink. When it cools the resin is found to give an imitation of embossing in high relief. It is a poor imitation, however, as the depressions in the reverse of the sheet are absent and this proclaims it an imitation. The imitation will not wear with handling as well as the genuine will.

Typo-Tone Compound

An Alabama printer submits samples of printing executed with what he terms "Typo-Tone Compound," his own invention. With it he can match any color quickly. It is as nearly permanent as printing ink. It works and looks like printing ink. The base is white ink. The coloring, however, is not made of ink. Black and white he can not make. He states that with his secret the printer need only carry white and black inks, and adds that his compound mixed with inks transmutes them into higher-grade products which will stand up to the finest work. The samples he submits look as good as anything printed with ordinary printing ink. The big question, of course, is whether with this compound, and white and black inks, the printer can make colored inks at a lower cost than colored inks may be bought. If so, this man is on the high road to fortune and should sell his print shop and become an inkmaker.

Two-Color Inks on Dull-Finish Paper

An Oklahoma printer submits prints in a brown two-tone ink on white and on India tint dull-finish coated papers. He can not get solids as deep on the tinted as on the white paper without making the high-lights of the halftones muddy, and asks for some pointers on this sort of work. The prints on white are from a job printed two months previously, which gave satisfaction. The prints on the buff-tinted stock are by way of experiment.

Answer.—Best results with two-tone inks on dull-finish paper are obtained with from 120 to 150 screen plates. The finer screens yield a plate which does not allow the two-tone ink to spread or radiate as it should while drying. A paper with soft, absorbent surface is better, as it allows full color to be carried. The two-tone effect is enhanced if setting and drying occur while the printed sheets are in the pile, and is diminished if the setting and drying are hastened by exposure to air and heat when spread out singly as when proving. The correspondent has submitted prints on a white paper which has better finish, is softer and more absorbent than the tinted paper. This naturally handicaps the tinted paper. Besides brown ink on a buff-tinted paper tends toward blending, while brown ink on white paper tends toward contrast of tones. The prints on the tinted paper may have been dried too quickly,

after the way of proofs. We have advised the correspondent, if possible, to get an India tint with the same finish as the white paper for fairer comparison, and if this is not possible to use a stronger overlay on the buff paper than on the white.

Seeks Books on Color Printing

An Illinois printer wants to secure books on color printing.

Answer.—There is no book which is devoted strictly to this subject. Much helpful information may be gleaned from books on color, presswork and printing for sale by The Inland Printer Company. Works on color, painting, etc., in the metropolitan libraries will yield many pages of interest to one who wants to be posted on color printing.

SENSATIONAL JOURNALISM OF TWO CENTURIES AGO

By S. H. HORGAN

When he was but seventeen years old Benjamin Franklin assumed responsibility as editor and publisher of the *New England Courant*. Reproduced herewith is the first number he issued. The publication of this paper was begun on August 17, 1721, by James Franklin, Benjamin's older brother. Benjamin was an indentured apprentice in the office and besides assisting to set the *Courant* in type and work it off the press he carried the paper around to its subscribers for over a year.

The *Courant* was the original "yellow journal." It ridiculed the sanctimonious hypocrites of the period and lambasted the pomposity of Boston's city fathers. On June 11, 1722, it printed a fictitious letter from Newport stating that a pirate vessel had been seen off Block Island and that the authorities of the colonies were fitting out two vessels to go in pursuit of her. The letter concluded: "We are advised from Boston that the Government of Massachusetts are fitting out a ship, 'The Flying Horse,' to go after the pirates, to be commanded by Capt. Papillon, and it is thought he will sail some time this month, wind and weather permitting."

Seizing as a pretext this reflection upon the tardiness of the Government, the council summoned James Franklin before them, says James Parton in his *Life of Franklin*. James acknowledged that he was the publisher of the paper, but refused to reveal the name of the author of the Newport letter. The council decided that the last paragraph of the letter was "a high affront to the government," and James was condemned to a dirty prison in which he nearly died. Meanwhile the *Courant* continued to attack the authorities. Then James was released under this order: "That James Franklin the printer and publisher thereof be strictly forbidden by the court to print or publish the *New England Courant*, or any other pamphlet or paper of a like nature, except it be first supervised by the Secretary of the Province." To escape this censorship the paper was issued in the name of Benjamin Franklin, his indenture as an apprentice being canceled. This latter act later enabled him to run away to New York and Philadelphia.

The reproduction of the *New England Courant*, shown in the accompanying insert, is from a copy whose owner treasured it as his most valuable possession. Several bibliophiles have paid large sums of money for duplicates, when the facts are that though this is a letter-perfect copy, it is not a facsimile of the original. The only existing copy of the original is in the British Museum. It is set in type approaching our ten-point, and the page measures 11½ inches in length, while this reprint, of which there are many copies in existence, was set in type a trifle larger than eight-point, and the page is 8½ inches long.

The insert shows a faithful reproduction of the copy from which it was made, the plates being produced by the Chemco cold enamel process.

THE New-England Courant.

From MONDAY February 4. to MONDAY February 11. 1723.

The late Publisher of this Paper, finding so many Inconveniences would arise by his carrying the Manuscripts and publick News to be supervis'd by the Secretary, as to render his carrying it on unprofitable, has intirely dropt the Undertaking. The present Publisher having receiv'd the following Piece, desires the Readers to accept of it as a Preface to what they may hereafter meet with in this Paper.

*Non ego mordaci distrinxi Carmine quonquam,
Nulla venenata Litera onista Joco est.*



ONG has the Prefs growned, in bringing forth an hateful, but numerous Brood of Party Pamphlets, malicious Scribbles, and Billingsgate Ribaldry. The Rancour and bitterness it has unhappily infused into Mens' minds, and to what a Degree it has sowred and leaven'd the Tempers of Persons formerly esteem'd some of the most sweet and affable, is too well known here, to need

any further Proof or Representation of the Matter.

No generous and impartial Person then can blame the present Undertaking, which is designed purely for the Diversion and Merriment of the Reader. Pieces of Pleasancy and Mirth have a secret Charm in them, to allay the Heats and Tumours of our Spirits, and to make a Man forget his restless Repentments. They have a strange Power to tune the harsh Disorders of the Soul, and reduce us to a serene and placid State of Mind.

The main Design of this Weekly Paper will be to entertain the Town with the most comical and diverting Incidents of Humane Life, which in so large a Place as *Boston*, will not fail of a universal Exemplification: Nor shall we be wanting to fill up these Papers with a grateful Interperfection of more serious Morals, which may be drawn from the most ludicrous and odd Parts of Life.

As for the Author, that is the next Question. But tho' we profess our selves ready to oblige the ingenious and courteous Reader with most Sorts of Intelligence, yet here we beg a Reserve. Nor will it be of any Manner of Advantage either to them or to the Writers, that their names should be published; and therefore in this Matter we desire the Favour of you to suffer us to hold our Tongues: Which tho' at this Time of Day it may sound like a very uncommon Request, yet it proceeds from the very Hearts of your Humble Servants.

By this Time the Reader perceives that more than one are engaged in the present Undertaking. Yet is there one Person, an Inhabitant of this Town of *Boston*, whom we honour as a Doctor in the Chair, or a perpetual Dictator.

The Society had design'd to present the Publick with his Effigies, but that the Limner, to whom he was presented for a Draught of his Countenance, decry'd (and this he is ready to offer upon Oath) Nineteen Features in his Face, more than ever he beheld in any Humane Visage before; which so rais'd the Price of his Picture, that our Master himself forbid the Extravagance of coming up to it. And then besides, the Limner objected a Schilm in his face, which splits it from his Forehead in a strait Line down to his Chin, in such sort, that Mr. Painter protests it is a double Face, and he'll have

Four Penns for the Pourtraiture. However, tho' this double Face has spoil'd us of a pretty Picture, yet we all rejoiced to see old *Janus* in our Company.

There is no Man in *Boston* better qualified than old *Janus* for a *Couranteer*, or if you please, an *Observer*, being a Man of such remarkable *Opticks*, as to look two ways at once.

As for his Morals, he is a chearly Christian, as the Country Phrase expresses it. A Man of good Temper, courteous Deportment, sound Judgment; a mortal Hater of Nonsense, Feppery, Formality, and endless Ceremony.

As for his Club, they aim at no greater Happiness or Honour, than the Publick be made to know, that it is the utmost of their Ambition to attend upon and do all imaginable good Offices to good Old *Janus* the *Couranteer*, who is and always will be the Readers humble Servant.

P. S. Gentle Readers, we design never to let a Paper pass without a Latin Motto if we can possibly pick one up, which carries a Charm in it to the Vulgar, and the learned admire the pleasure of Construing. We should have obliged the World with a Greek scrap or two, but the Printer has no Types, and therefore we intreat the candid Reader not to impute the defect to our Ignorance, for our Doctor can say all the *Greek* Letters by heart.

His Majesty's Speech to the Parliament, October 11. tho' already publish'd, may perhaps be new to many of our Country Readers; we shall therefore insert it in this Day's Paper.

HIS MAJESTY's most Gracious SPEECH to both Houses of Parliament, on Thursday October 11. 1722.

My Lords and Gentlemen,

I Am sorry to find my self obliged, at the Opening of this Parliament, to acquaint you, That a dangerous Conspiracy has for some time formed, and is still carrying on against my Person and Government, in Favour of a Popish Pretender.

The Discoveries I have made here, the Informations I have received from my Ministers abroad, and the Intelligences I have had from the Powers in Alliance with me, and indeed from most parts of Europe, have given me most ample and current Proofs of this wicked Design.

The Conspirators have, by their Emisaries, made the strongest Instances for Assistance from Foreign Powers, but were disappointed in their Expectations: However, confiding in their Numbers, and not discouraged by their former ill Success, they resolv'd once more, upon their own strength, to attempt the Subversion of my Government.

To this end they provided considerable Sums of Money, engag'd great Numbers of Officers from abroad, secured large Quantities of Arms and Ammunition, and thought themselves in such Readiness, that had not the Conspiracy been timely discovered, we should, without doubt, before now have seen the whole Nation, and particularly the City of London, involved in Blood and Confusion.

The Care I have taken has, by the Blessing of God, hitherto prevented the Execution of their traiterous Projects. The Troops have been incamp'd all this Summer; six Regiments (though very necessary for the Security of that Kingdom) have been brought over from *Ireland*; The States General have given me assurances that they would keep a considerable Body of Forces in readiness to embark on the first Notice of their being wanted here; which was all I de-

sired

desired of them, being determined not to put my People to any more Expences than what was absolutely necessary for their Peace and Security. Some of the Conspirators have been taken up and secured: Endeavours are used for apprehending others.

My Lords and Gentlemen;

Having thus in general laid before you the State of the present Conspiracy. I must leave to your Consideration, what is proper and necessary to be done for the Quiet and Safety of the Kingdom. I cannot but believe, that, the Hopes and Expectations of our Enemies are very ill grounded, in flattering themselves that the late Discontents, (occasioned by private Losses and misfortunes) however industriously and maliciously fomented, are turned into a Disaffection and Spirit of Rebellion.

Had I, since my accession to the Throne, ever attempted any Invasion in our Established Religion; had I, in any one Instance, invaded the Liberty and Property of my Subjects, I should less wonder at any Endeavours to alienate the Affections of my People, and draw them into Measures that can end in nothing but their own destruction. But to hope to persuade a free People, in full enjoyment of all that's dear and valuable to them, to exchange Freedom for Slavery, the Protestant Religion for Popery, and to Sacrifice at once the Price of so much Blood and Treasure as have been spent in our present Establishment, seems an Insatiation which cannot be accounted for. But however vain and unsuccessful these desperate Projects may prove in the End, they have at present so far the desired Effect, as to create Uneasiness and Dissidence in the Minds of my People; which our Enemies improve to their own Advantage, by framing Plots: They depreciate all Property that is vested in the Publick Funds, and then complain of the low State of Credit; They make an Encrease of the National Expences necessary, and then clamour at the Burthen of Taxes, and endeavour to impute to my Government all the Grievances, the Mischiefs and Calamities, which they alone create and occasion.

I wish for nothing more than to see the Publick Expences lessened, and the great National Debt put into a Method of being gradually reduced and discharged, with a strict Regard to Parliamentary Faith. And a more favourable Opportunity could never have been hoped for than the State of profound Peace which we now enjoy with all our Neighbours. But Publick Credit will always languish under Daily Alarms and Apprehensions of Publick Danger; and, as the Enemies of our peace have been able to bring this immediate Mischief upon us, nothing can prevent them from continuing to subject the Nation to new and constant Difficulties and Distresses; but the Wisdom, Zeal and vigorous Resolution of this Parliament.

Gentlemen of the House of Commons,

I have ordered the Account to be made up and laid before you, of the extraordinary Charge that has been incurred this Summer, for the Defence and Safety of the Kingdom; and I have been particularly careful, not to direct any Expence to be made greater or sooner than was absolutely necessary. I have likewise ordered Estimates to be prepared and laid before you, for the Service of the Year ensuing: And I hope the further provisions which the reasonable practice of our Enemies have made necessary for our Common Safety, may be ordered with such Frugality, as very little to exceed the Supplies of the last year.

My Lords and Gentlemen,

I need not tell you of what infinite Concern it is to the peace and Tranquility of the Kingdom, that this Parliament should, upon this Occasion, exert themselves with a more than ordinary Zeal and Vigour: An entire Unity among all that sincerely with well to the present Establishment is now become absolutely necessary. Our Enemies have too long taken Advantages from your Differences & Dissentions: Let it be known, that the Spirit of Popery, which betides nothing but Confusion to the Civil and Religious Rights of a Protestant Church and Kingdom; (however abandoned some few may be, in despite of all Obligations Divine and Humane) has now so far possessed my people as to make them ripe for such a fatal Change. Let the World see, that the general disposition of the Nation is no Invitation to a Foreign Power to

invade us, nor Encouragement to Domestic Enemies to kindle a Civil War in the Bowels of the Kingdom. Your own Interest and Welfare calls upon you to defend yourselves: I shall wholly rely upon the Divine protection, the Support of my Parliament, and the Affections of my people; which I shall endeavour to preserve, by steadily adhering to the Constitution in Church and State, by contending to make the Laws of my Realm the ruled Measures of all my Actions.

London, Octob. 18. The Humble Addresses of both Houses of Parliament, and that of the Convocation of Canterbury, full of Loyalty and Duty, have been presented to his Majesty; which Addresses his Majesty was pleased to receive very graciously. And 'tis not doubted but the steady adherence of the Parliament and Clergy, to his Majesty's Person and Government, will put an End to the Trayterous Designs of those who are Enemies to both.

London, Octob. 31. 'Tis said that a Scheme or Draught of a Conspiracy was found among Counsellor Lear's Papers, signed with his own Hand, whereby the Tower was to have been first seiz'd, the Palace of St. James's set on Fire, and certain Desperadoes to be at hand, who, under pretence of giving Assistance, were to have murder'd his Majesty; and that a very great Number of disaffected persons were to be assembled in Lincoln's Inn-Fields, to put the Town immediately into the greatest Confusion.

Boston, Feb. 11.

Last Week the Reverend Mr. Orum, Minister of the Episcopal Church at Bristol, came from thence with a Petition from Twelve of his Hearers, (who are imprisoned for Refusing to pay Rates to the Presbyterian Minister of Bristol) to the Lieut. Governour, who, with the Advice of the Council, promis'd Mr. Orum to use his Interest for their Relief at the next Meeting of the General Assembly, the Men being imprison'd by Virtue of the Laws of the Province.

We have Advice from the Eastward, that 300 Men, under the command of Capt. Harmon, are gone to Norigiwook, in quest of the Indians, and 170 to Penobscot, under command of Col. Westbrook. 'Tis said another party are to march to Penobscot.

Yesterday Morning about 6 of clock, a Fire broke out at Mr. Blush's Work-house in Cornhill, which burnt a considerable part of the Roof before it was extinguished.

Custom House, Easton. Entred Inwards.

Daniel Jackson from New-Hampshire, Jonathan Chase from Newport, John Daskins from North Carolina, Joshua Benjamin for South Carolina, Charles Whitfield from Martineco, John Bonner, Ship Sarah from London.

Cleared Out. None.

Outward Bound. Amos Breed for New London, William Fletcher for Maryland, James Blin for Annapolis Royal, John Trobridge for North Carolina, J. Pompey for Antigua, Jacob Pinhorn for London.

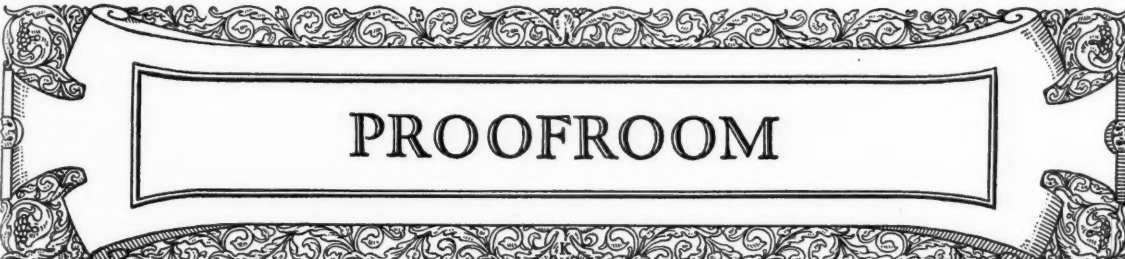
ADVERTISEMENT

THE best new Philadelphia Town-boulted Flower, to be sold by Mr. William Clark in Merchant's Row, at Twenty-eight Shillings per Hundred.

A Servant Boys Time for 4 Years to be disposed of. He is about 16 Years of Age, and can keep Accompts. Enquire at the Blue Ball in Union Street, and know further.

¶ This Paper having met with so general an Acceptance in Town and Country, as to require a far greater Number of them to be printed, than there is of the other publick Papers; and it being besides more generally read by a vast Number of Borrowers, who do not take it in, the Publisher thinks proper to give this publick Notice for the Encouragement of those who would have Advertisements inserted in the public Prints, which they may have printed in this Paper at a moderate Price.

BOSTON: Printed and sold by BENJAMIN FRANKLIN in Queen Street, where Advertisements are taken in.



PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Although this comes to us marked "Just comment, not for publication," it is too interesting to be monopolized; therefore: "I was interested in your mention of the variations of 'per centum' in the August issue. I was eighteen years old before I noticed that the solid form 'percent' which I used was not used by every one. That speaks well for the effect of ten years of school and two years of commercial stenography. It was not until my present chief insisted (absurdly, as I thought) on the form 'per cent' that I traced the matter back to 'per centum.' Up to that time I had considered the sounds in question a single concept, 'percent,' and I still so consider it. When I say '25 percent,' I don't think of twenty-five parts out of 100; the mind translates it instantly into 'one-fourth.' So '37½ percent' says 'three-eighths.'

"I don't know what kind of concept other people get from it, but doesn't the drift of the language indicate that it will tend more and more to become a single concept, if it is not already that? A single word 'percent' will then do."

Likely enough! (And a logical extension of our own remarks about the assimilation of the word into the English language.) But the conversion of percentages into fractions has nothing to do with the form of the word! By the way, that universally accepted form "percentage" is evidence of the linguistic legitimacy of this correspondent's one-word idea.

H. C. B. remarks: "In your most comprehensive and practical review, 'The Printer and the Period,' you do *not* correctly quote Mr. De Vinne's teaching or his practice. See 'Correct Composition' — darn it! Copy now on loan!"

If H. C. B. is right, there has been a slip-up somewhere, as we wrote with the book open before us.

The I. S. Berlin Company of Chicago writes: "Please advise us which is the correct punctuation, 'Supply Dept.: Please furnish us with' or 'Supply Dept: Please furnish us with.' We are under the impression that when an abbreviation is made and a punctuation follows, the period is omitted."

Mr. De Vinne ("Correct Composition," page 291) says: "The doubling of points should be avoided. When an abbreviation precedes a colon, as in the particle *viz*: the period may be omitted; when it precedes a comma, the period is often inserted, but the appearance of the line is damaged and the sense is not bettered. In many instances the period should be retained and the comma omitted, as in this line: 'He was there at 6 p. m. but he was too late.'"

There is the direct answer, by recognized authority. Without any apology whatever, I am simply going to say that I personally would not follow Mr. De Vinne here. I do not think his handling of the quoted "*viz*" is even clear, at first sight.

I do not invariably use the quote marks on words thus referred to, but I do always use them when the words occur in the course of running text. I should have written that sentence like this: "When the particle '*viz*,' precedes a colon,

the period may be omitted, thus, '*viz*:'" And in the second example, "He was there," etc., I do not see any reason why an author tender about his punctuation should be asked to forgo the comma because it would not look well alongside the period required by the abbreviation. If either is to be dropped, why not the period?

The question reduces the rule to something resembling an absurdity — as I see it. It is quite different from putting the period and comma always inside of the close quote. That usage makes sightliness prevail over strict logic, but it keeps both marks. If I had any use for colon-plus-dash (which I have not), I would just as soon set "Supply Dept.: — Please" and so on. Marks that do needed work should not, in my way of looking at it, be subjected to the tyranny of esthetic dictation. This is offered as a general rule, subject, like every rule, to reasonable suspension in emergencies.

The linotype class of the South Dakota State College sends a long list of questions that have come up before it in its work. The class is not satisfied with answers given by teachers. For example, it asked whether it is better to say "The senior class is giving a banquet" or "The senior class are giving" it. The teacher said, "It depends on whether you speak of the class collectively or as individuals," and the inquirers felt that they had not been fairly answered. They ask us to umpire — and there is no job in the world for which we have so little hankering as that of an umpire. However: We do not see any occasion for the much discussed plural for discrimination between an organization as a whole and its individual members. When you mean "The members of the class are good boys and girls," why not say just exactly that, instead of "The class are good boys and girls"? The sample given by the inquirers is a clean case of a singular subject calling for a singular verb: "The class *is* giving a banquet."

Omitting one or two of the questions, which are not worded clearly enough for us to be quite sure that we "get" them right, here is the catechism, with our answers:

Q.—Do you say "This is bought bread," or "boughten bread"? A.—"Boughten" is a dialect word. Better say "baker's bread."

Q.—Do you say "sheared" or "shorn"? A.—"Shorn" is the correct form of the past participle. An error that is in common and increasing use is to say "It was showed" instead of "shown."

Q.—How do you form the plural possessive of "Jones" and "Burris"? A.—The plurals are "Joneses" and "Burrises." The possessives are formed by adding the apostrophe: "I was at the Joneses' last night," "I rode in the Burris' car."

Q.—How do you write the past tense of "pi" and "skii"? A.—The type was "pied," the party "skied" down hill.

Q.—Do you say "Set this in roman," or "Roman"? A.—I personally write "roman type," the same as "italic." But some folks insist on the capital initials. I would say

"roman type" but "Roman architecture," "Roman literature." In other words, I distinguish between the proper adjective used to carry the idea of connection with Rome or Italy and the same word Americanized with a technical meaning.

Q.—Which is better, "The matter is in charge of the committee," or "The committee is in charge of the matter"? A.—Questions like this make us tired of life, if we may speak quite frankly. The inquiry is made in perfectly good faith, but — Well, why can't we just take the little freaks of language as natural and inevitable, and let it go at that? The sentence would get across either way with anybody but a crank. Still, I would just a little rather say "The committee *has* charge of the matter," if that was what I meant. It is almost like "The nurse minds the baby," which means that the baby must "mind" the nurse!

Q.—What are the plurals of "harness," "mattress," "obligato"? A.—Harnesses, mattresses, obligatos.

Q.—"Routing" for rout (gouge) and "routing" for route (mail) are not pronounced the same, are they? A.—"Rout" is pronounced like "out," and "route" is pronounced like "boot." The present participle of "route" is a problem. (The verb is rather artificial, at that.) In writing a letter I would almost certainly use "route-ing," but it takes courage to do it in print.

The questions about punctuation marks used along with close quotes and parentheses can be answered through study of the style used in our replies.

Another interesting comment on "per cent" comes from Albert Fitch, of Fitch Brothers, Printers, Central City, Nebraska: "As to the use of the period after the words 'per cent,' may I be bold enough to lay down a rule by saying that if they were pronounced 'per centum' they would properly take the period. But they are not. They present a new word into which usage has conveniently shortened the old one.

"'Per cent,' to be sure, stands for 'per centum.' But similarly, I think it may be said, does 'auto' stand for 'automobile.' The term in itself is a mere prefix, involved in a very considerable terminology. But no one considers 'auto' an abbreviation. The ubiquity of the vehicle made the new word inevitable.

"Some — probably inexperienced — writers use the period after such nicknames as 'Tom,' 'Ed,' etc. But these are not abbreviations. In fact, if I am not mistaken, they are sometimes full baptismal names. 'Thos.,' 'Robt.,' 'Wm.' and similar contractions are true abbreviations, being pronounced as the full names for which they stand."

This is well and clearly reasoned.

Colons, Half-Colons, and the Dash

By EDWARD N. TEALL



ONE thing that schools and colleges do with remarkable efficiency and success is to take the fun out of learning. They do this with extraordinary skill in the language classes. The reason is that education has got itself all standardized, shackled with the chains of custom and routine, and molded into formulas. They take a living language and hide it away in a stuffy cupboard, dragging out in its place a musty, dusty, fusty old effigy with a dry, cracked hide stuffed with the sawdust of rules. And students dandling this doll that won't even say "Ma-ma" when they squeeze it are asked to believe that this is the true body of language! It would be funny if it were not so wicked.

A right peppy paragraph — don't you think? Well, having written it, we propose next to make the retort to its rather sweeping assertion that would be uttered by language teachers if the remarks had been made in open forum instead of monologue: Rebellion against rules is easy, cheap — and ruinous. The student must submit to discipline. Grammar has to be taught arbitrarily, as the public defense against linguistic anarchy. And so we come to the other extreme — with the truth somewhere in between and overlapping on both sides.

We simply haven't space for the lecture we should like to deliver on the teaching of language. THE INLAND PRINTER family might enjoy it, for printer folk seem never to tire of talking about matters of spelling, punctuation, and correct composition in the literary as well as the typographical sense. Problems of grammar come up constantly in composing room and proofroom. How often we flounder about in the wilderness of uncertainty, stumbling over rocks of precisianism and getting lost in swamps of rulelessness — and wondering why we were not taught more clearly, more vividly, the art of making written thought more exact and less ambiguous, more neat and less guessworky!

The punctuation marks have personality. The period is imperative. It says "Stop here!" The comma is a free and

easy little chap. He says, "Slow up a bit, get your breath, and then trot along." The colon calls, "Oh, look what's coming — get ready!" Quotation marks give notice that the writer is letting some one else do the talking for a while. Parentheses mark the side paths when we leave the main line for a detour. Asterisks flash the message: "We're skipping something." The hyphen is a notice of partnership; sort of a typographical wedding ring.

Fashions change in the use of these marks, as they do in clothes; but, after all, there are certain fundamental principles, and principles do not change. The bathing suits of the giddy 'Twenties are not as those of the decorous 'Eighties — but it is still customary to wear them if not in, at least near, the water, and not in the parlor. People used to express themselves in a more stately, ponderous way than there is time for now; and they punctuated more elaborately.

Paragraphs used to flow in swelling periods. Every text had its tides. Apart from those lavish folk who punctuated for oratory, putting in the points wherever a pause for effect or breath was desirable, writers who punctuated for rhetoric had a lot more rhetoric to provide for than is popular today. Therefore they needed more commas and semicolons and colons, and a more delicate sense of their shading of value in their written productions than is required by the present-day writer or compositor.

There has come a change in the rhythm of speech; and writing, even formal writing, is less distinct from the mannerisms of common talk than once it was. Sentences are shorter, more crisp, less subject to interruption and parenthetic adornment. This is good when it makes for greater clearness and exactness; not so good when it makes writing artlessly simple. The modern habit of stopping short where the older writers would have paused only the length of a semicolon may be justified as a device for economizing mental effort. But the trick of beginning an adversative clause with a capital letter, as we are doing in this sentence, shocks the old-fashioned friends of the semicolon.

The writer who has character and good sense will not let the growing custom of desemicolonization (!) mislead or vex him. He will at times use the New Freedom, and at other times submit himself to the old discipline for the sake of its strength and clearness. He will thus make himself a master, not a slave, of punctuation. For our part, we really think that use of the semicolon might very fairly be employed as a quick test of a writer's quality in language mechanics.

Mr. Summey, in his book "Modern Punctuation," pays his respects to some modern writers who say that the semicolon is "going out." He finds, after analyzing the styles of a number of newspaper editorial pages, that the best of them use it quite freely. He very properly accepts that fact as a proof of the real usefulness of the mark, as newspaper editorial writers strive to be both direct and readable.

"Modern Punctuation" is a fascinating book, because it does not prattle the old, old baby talk about fixed rules and clinging-vine exceptions, but offers a good deal of refreshingly original philosophy. Its author describes the semicolon's function not simply as that of making clear the grouping of sentence members but as that of effecting "an approximately equal distribution of emphasis." That is a rather vivid supplement to the old patter about the "semi" being a grade stronger than the comma and used when a little more marked mental or vocal halt is called for.

Mr. De Vinne, in "Correct Composition," says: "Unlike most of the other points, the semicolon has this merit: it can not be perverted to any use but that of a mark of punctuation." This reduces the style sheet problem to a delightful simplicity. The semicolon belongs to the writer, and to the editorial preparer of copy for the printer. The compositor and the proof-reader will be guided, in what little they may be called upon to do in the way of regulating its appearance in the types, more by the office tradition in grammar than by stated rules on a style card.

Two or three simple rules will do for the first draft, which may be revised as office experience suggests the need of change: *The semicolon should always be placed outside the close quote unless it is actually a part of the quotation itself*; and that almost never happens. *Do not combine the semicolon with a dash.*

As the prime function of the semicolon is that of connection, the principal use of the colon is that of introduction. It gives notice that a letter follows the salutation, that text follows a topical head, that a quotation is coming.

For just exactly whatever it may happen to be worth to each individual reader, we offer this extract from "Constructive English," by Francis K. Ball: "When, at the beginning of 'Hamlet,' Francisco is relieved from the watch, he answers:

"For this relief much thanks: 'tis bitter cold,
And I am sick at heart."

"The colon in this passage informs the reader that the clauses before and after it are not independent, but related to each other; the thought ends with the period; what follows the colon explains what precedes it. To change the colon to the period, as has frequently been done in this and many other passages in Shakespeare . . . changes what may be called the legato style of Shakespeare to the choppy, staccato style of modern English."

For our own part, we do not think much of Mr. Ball's own use of the semicolon in the quoted sentences. As the folks who write letters to the newspapers like to say, Think it over! And while we think we appreciate the nicety of Mr. Ball's argument for this particular colon, we do not believe the sense would be dulled by substituting a period for it. But that is mere personal opinion.

Mr. Orcutt, in "The Writer's Desk Book," prescribes the colon for use after the salutation at the beginning of a business letter; as, "Gentlemen:" The comma, he says, is less formal.

But Mr. Ball ("Constructive English") does not tolerate this use of the colon at all, saying that the comma should always be used and that "the colon and other marks . . . are illogical American innovations. The salutation is the nominative of address." The older writers on punctuation are almost unanimous, however, in distinguishing between the colon as the more formal mark and the comma as the more easygoing and familiar. Few of them have a good word to say for use of a dash with either.

Mr. Ives ("Text, Type and Style") discourses upon the colon-dash combination, which the *Atlantic Monthly* favors. But Mr. De Vinne has most of us with him when he remarks: "Never follow the colon with a dash, for the dash has no value and is but the unthinking mark of a writer who is undecided concerning the point that is proper, and who uses the dash at a venture."

Mr. Summey ("Modern Punctuation") brings up a workable idea not exploited in the run of books: When introducing an idea (not a quotation) expressed in several sentences or paragraphs, as with the expression "Here is a case in point," it is proper and more simple to use the period instead of the colon. The simple statement prepares the way for what is to follow.

These few elementary rules will serve to start the style sheet on its career of usefulness: *Use the colon between the hour figures and the minute figures in expressions of time by numerals, as: 11:30 A. M. Use the colon between chapter number and verse numbers in Scriptural references, thus: Matt. 1:4-8. After the colon use a capital only if a complete, independent sentence is introduced (or a proper noun). Place the colon outside the close quotes, unless it is an integral part of the quoted matter. Use the colon, in an imprint, between the name of the city and the name of the publisher: example, "N. Y.: Harper and Brothers."* (Mr. De Vinne says, "This employment is traditional, and its pertinence in this position can not be explained.") It is practically universal, when the two facts are given in the same line.)

And now—the dash. Its character is that of abruptness, irregularity. It is used in the first sentence of this paragraph just by way of "springing something" on the jaded reader. Mr. Ball ("Constructive English") calls it "the slang of punctuation." In writing, it is the lazy man's mark, the sign of the slacker. It is a useful mark—much misused. (Here we use it for emphasis of the contrast between "useful" and "misused.") One use of it for which we, being robustly honest, do not care at all is that of polite ellipsis, as "d—n" for an honest "damn." Say the word with good round boldness, or let it go unsaid and unhinted.

Mr. De Vinne did not like use of the dash with marks of reference, or in legend lines; after side headings or before a signature or credit immediately following the quoted matter. But unless these specialties are set off by a change of type—small capitals or italics—they do not look quite at ease without separation by a dash. Most good printers nowadays prefer to use the dash in such places. The rules with which a style sheet should start, on the dash, are very few and admirably simple: *Do not combine the dash with other marks. As far as possible, avoid dashes at the beginning or end of lines. Do not hesitate, unless under most special "follow copy" orders, to correct an author's merely careless use of dashes where other marks are right.*

It is better to leave out a dash where its use would be correct than to use one where it ought not to be used.

WHEREVER desirable superfluities are imported, industry is excited, and thereby plenty is produced. Were only necessities permitted to be purchased, men would work no more than was necessary for that purpose.—Benjamin Franklin.

Better Lighting Means Better Work

By D. G. BAIRD



BETTER lighting means better work, more contented employees and more cheerful surroundings, a fact that has been verified by John Bornman & Sons, who only recently completed a new installation throughout their entire plant, one of the largest printing establishments in the city of Detroit. Fourteen years ago, when the Bornmans first occupied their present quarters at 601 West Fort street, the gas arc light was about the best illuminating unit on the market and the new Bornman plant was equipped with gas arcs throughout, supplemented by electric drop lights in the composing room. This equipment afforded an average lighting intensity of approximately two foot-candles.

In no field has greater improvement been made in recent years than in industrial lighting, and this firm realized some years ago that its lighting equipment which once had been the best had become obsolete. The gas arc had served well for a time, but the plant was doing little or no night work then and little or no colorwork. Furthermore, the improved high-power electric lamps had not been invented.

More than a year ago C. L. Roehm, general manager of the plant, determined to introduce a new installation of the most modern type, and with this purpose in view he invited the local central station, the Detroit Edison Company, to send an industrial illuminating engineer to make recommendations. The central station complied by sending Thomas G. Ward, who made a study of the conditions and made the recommendations which have been carried out in the installation just recently completed.

"There was no question in our minds as to whether we should install the more modern lighting equipment," Mr. Roehm says. "We were thoroughly convinced of the advantages of good illumination and we wanted the best installation to be had. Our problems were to determine just which was the best for our needs and to find time to have the changes made.



Electric Lighting Equipment Properly Localized in Gordon Pressroom

"We began on the third floor, because we were not so busy there as on the first and second. We thought we would make a trial test of the new equipment there, then decide whether or not we would install the same type of units throughout. As soon as the new system was put in operation there, it was found to be so far superior to our old lighting that we were anxious to get it installed on the other floors, and our employees were even more enthusiastic than we.

"The new system is a great improvement over the old and there is no doubt that it is worth many times the cost of installing it. We have not compiled any statistics yet, because we have not finished making improvements, but we know the efficiency of the employees has been increased, they are more contented and more cheerful, they keep the plant neater, and we all take more pride in our surroundings. Now we're going to repaint the walls and ceilings so as to get a better reflection of the light and make the surroundings even more attractive."

Perhaps it should be explained here that all central stations, lamp manufacturers, and manufacturers of commercial and industrial lighting fixtures now maintain corps of lighting engineers for the purpose of consulting with users of current on lighting problems, to the end



Appearance of the Pressroom Before Gas Lighting Was Changed to Electric Lighting

that the best possible illumination may be provided at the lowest possible cost. These engineers analyze lighting problems and make recommendations, but they have nothing to sell and their service is free. They recommend types of lighting units and lamps, but they specify no particular manufacturer's product and they recommend no particular contractor

more of them are used in the composing room, where the light must not only be strong, but must be well localized so as to give a maximum intensity over each job.

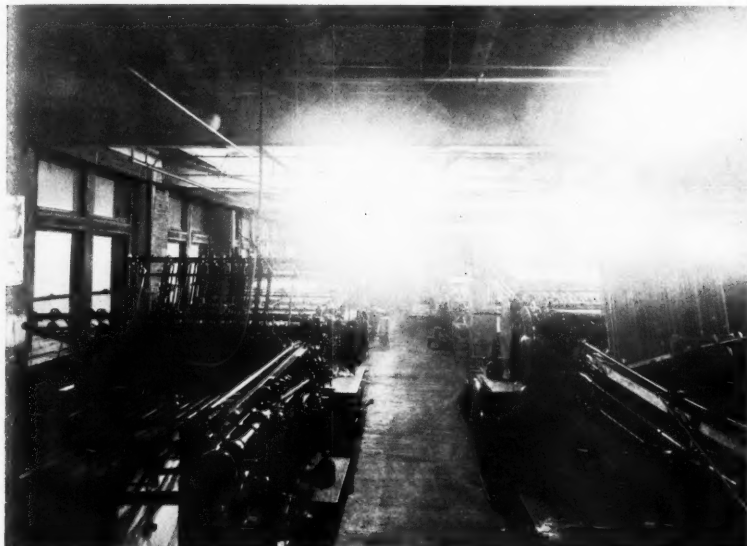
"In the pressroom on the main floor Mazda 'daylight' lamps are used. Considerable colorwork is done there and lamps of this type produce a daylight effect which enables the pressmen to see things in their true colors. The intensity is about ten foot-candles."

Asked to explain why he had recommended this system in preference to some other, Mr. Ward went into a brief discussion of the many types of reflectors and lamps on the market, pointing out the advantages of each. "A study of industrial lighting several years ago," he explained, "led to the conclusion that the planning of a satisfactory system could be simplified if there were available a type of reflector that would meet the needs of most installations. It was determined to develop such a reflector and, since a unit consists of a reflector and a lamp, joint action was taken by leading reflector and lamp manufacturers. Through the coöperation of illuminating engineers, what is known as the R L M dome reflector was agreed upon. Reflectors of this type are now produced by many manufacturers, but all are labeled R L M (meaning Reflec-

tor and Lamp Manufacturers' Standard) and are frequently tested by the Electrical Testing Laboratories, of New York, which concern was appointed the testing authority.

"The R L M reflector is dome shaped and is well adapted for general lighting; that is, to afford general lighting over an entire workroom. It gives an adequate distribution of light, is efficient, easy to clean, and so designed that direct glare is reduced to the minimum.

"There are many other types of reflectors, and the type best suited for any individual system depends on conditions. I frequently recommend what is known as the 'Glassteel' reflector. In this type light is permitted to reach the ceiling, which softens the contrast between the working plane and the



Lighting Equipment in Cylinder Pressroom Giving Inadequate Distribution of Light

to do the wiring or other work. In a word, they are disinterested consultants whose one aim is to improve the lighting in the plants and business places of customers.

Thomas G. Ward, in charge of the industrial lighting division of the Detroit Edison Company, who made the recommendations for the installation in the Bornman plant, was asked to explain the technical details. "The system installed in the Bornman plant is commonly called 'localized general,'" he said. "By this is meant that it provides a high intensity over the working planes where it is most needed, and a lower intensity elsewhere in the room. The units consist of R L M dome reflectors and bowl enameled lamps on the second and third floors, and of Mazda 'daylight' lamps in the same reflectors on the first floor. On the third floor 200-watt bowl enameled lamps are used in units mounted on twelve-foot centers, providing an intensity of eight foot-candles. This is very good lighting and is quite adequate for this floor, where specialized lighting is not so greatly needed as on the other floors. By way of comparison, eight foot-candles of light is the intensity commonly recommended for retail stores and is higher than that maintained by the average store.

"On the second floor is a very good example of the localized general lighting plan. There we have 200-watt bowl enameled lamps on twelve-foot centers over the Gordon presses, the same lamps on twelve by sixteen foot centers over on the side of the room which is used chiefly for storage, and 150-watt bowl enameled lamps on eight-foot centers over the type racks and stones in the composing room. This gives an intensity varying from about eight foot-candles to fifteen foot-candles. Smaller lamps and



Pressroom Lighted by 200-Watt Mazda Daylight Lamps Properly Localized

space above the reflector, while the steel casing protects the glass bowl, lessening the chances of breakage.

"Deep-bowl, shallow-bowl, prismatic, mirrored, opal glass, elliptical angle, symmetrical angle and other types of reflectors all have their special advantages.

"Bowl enameled lamps are recommended for use in open reflectors because the thin coating on the bottom of the bowl softens the glare and protects the workers' eyes. Clear lamps are used in enclosed units. Daylight lamps are used where it is necessary to distinguish colors accurately.

"Every plant has its individual lighting problems, and in every case it is necessary to make a study of conditions in that plant before determining on exactly what system shall be installed. One thing common and essential to every system is maintenance. Any lighting system depreciates rapidly if not cleaned at frequent intervals. I have known this depre-

ciation to be as high as seventy-five per cent, caused by light being absorbed by dirt, dust, smoke and grease on the lamps and reflectors. In many cases when I am called in to analyze the lighting problems of a plant I find that the only problem is one of maintenance. There is plenty of light if the lighting units are kept clean.

"A printing plant is a very clean place, as a rule. There is little or no smoke or grease. Yet I found from actual tests in the Bornman plant that the system depreciated fifteen per cent in sixty days. This was caused simply by dust settling on the lamps and reflectors. Now Mr. Roehm has adopted a regular maintenance schedule and intends to have the units cleaned at least once a month and thus get the light he pays for."

According to Mr. Roehm, the cost of the new lighting system in the Bornman plant was approximately \$1,500.

The New Publisher—Washington

Part IX.—By R. T. PORTE



OME very valuable experience was the net result to me of the election held the first fall I was the owner of the *Herald*. Politics was something I knew very little about, I am frank to confess, and it was Sam Graham, of Westover, who gave me the first insight into what is probably practical politics. My high ideals received a shock, and the fact that much of my success came through a knowledge of politics as played helped along in the matter of my final education and seeing things as they really are.

For many years Wicks had been the supporter of one of the parties and of course the *Herald* supported the other. It so happened that I felt inclined toward this party, but for what reason it would be hard to say. It is true that my father belonged to this party and I had heard it extolled at all times, and this may have made me favor it. This was also the party my three friends were interested in, and I joined them as the fourth member to run the party in Hutchinson. I am inclined to think that the first time was not a very great success on my part, but later I had more to say and then things were a bit different. Being a leader is not merely shouting from the housetops, and proclaiming one's allegiance at all times. This is the spectacular part of politics, while the real leaders are those who work quietly and do all the real thinking and work.

By September things had warmed up considerably in the county and State, and by October all the nominations had been made and everything was set for the election.

Each of the papers in the county had formerly been given a lump sum for its services to the party, but I did not like that way of doing things. In fact, a law had been passed against this sort of thing, but at first the law was ignored. I brought the matter up at a press meeting, and it was decided that while the papers would support the party it pleased, none would accept money except for advertising at regular rates, and all would keep the reading columns free from politics, or at least as free as possible. Many of the newspapers opposed this, and during the first year did not work in full harmony with the plan. It could not have been called a great success that time, but two years later at a state election it worked much better, and the prospects are that in coming years the papers will be free from political control and will accept advertising from both parties and from all candidates.

NOTE.—This is the ninth instalment of a twelve-part story of a young publisher as told by himself. Copyright, 1924, by R. T. Porte.

Never having been brought up in the traditions of the old schools of home-town newspapers, I could not see why I should accept money for giving the support of the *Herald*, and why the political parties should not pay for their advertising the same as any other business concern. It seemed very radical to many, but when one congressman began to buy space in all newspapers, irrespective of supposed politics, and had his copy written by a good advertising man, the others started to fall in line, and soon the papers were full of advertisements at regular rates. This led to a lively discussion at a press meeting as to charging only regular rates. There were some warm arguments against my stand that only regular prices should be charged. Political advertising was only transient, they said, coming but once in two years, or perhaps once a year, and then only for a month or so, except perhaps during the primaries. To open up the columns at the regular rate was not right. Besides the politicians would pay more if they had to.

I argued against this. The main trouble, as I saw it, was that most papers did not charge enough for their local advertising, and if they did not get some pretty fat legals once in a while they could not exist. Most cost records I had seen giving the cost of advertising always took the price of legals into consideration, and it was the supposed profit from legals that helped to bring down the price of display advertising. Many publishers were charging only 20 cents an inch for advertising and had two thousand or more subscribers. They said that if they raised to 40 cents they would lose half their advertising. I then pointed out that they would take in just as much money, and save much valuable print paper, to say nothing of the saving of labor. Some way they did not get this point. I was amazed that they did not. They could have lost two-thirds of their advertising and still be ahead. But it did not seem to get to all of them. They were afraid of losing an ad., and I heard that several pointed out I was not carrying nearly the amount of advertising Louis did when he ran the *Herald*. Well, he charged 10 cents and I was getting 30 cents, and my receipts, as near as I could ascertain, were about half again as much as he ever took in from this source, and in addition I was getting full price for legals.

Several of the neighboring newspapers became almost political sheets during the campaign and were filled with advertisements of this and that candidate. I was disgusted. Was this any better than the old way of giving writeups and free puffs? The public knew all about the proposition either way, and would not the reaction be against the papers that

filled their columns almost wholly with political advertising? It struck me it would. To my surprise, however, after the election no one thought anything about it, and when the papers returned to their normal manner they were accepted as before. The political flurry was considered an incident of the election.

During the middle of the campaign I received an invitation from Snider to come over to Rutland and have a little talk with him and John Carol. He put up several propositions that were quite new to me, and when I returned I had a talk with several of the politicians. They were very indignant, but I was equally insistent, and it was decided that my action was perfectly correct. Donald had been doing some political job-work, and the party I was supposed to belong to wanted to show me their appreciation and so gave us their work. I stopped a lot of it when I got back, and for a day or two nothing was done, and then Donald was given orders to go ahead and finish up the work.

Meantime the other papers were filled with ads. from almost every candidate, while my paper and the Rutland paper carried considerably less. The boys who started to charge double rates were laughing at us under their sleeve, but we kept on our way. I did not think it fair to Sam Graham, so wrote him what we were doing, and then he got busy. It was only a few days before election that I got word to him, and I can imagine how busy he was for a time. In fact, one candidate became very much offended at me for putting Sam wise.

At the press meeting following the election the whole matter came out, and the result was quite laughable, except that in many instances it was tragic. The meeting had got along fairly well, with Pete Wiser on deck, and all were talking about political advertising. One of the publishers started the real ball to rolling.

"Political advertising is all right," he said, "but I want to know when we are to get our money. Over \$600 is owed to me and this is the letter I get from the chairman of one of the parties:

"I am sorry to say there are no funds in the treasury at the present time. We expect to collect several assessments soon, and your bill will be one of the first considered. Regretting, etc. Yours truly."

"That doesn't get me money, and from the inside I understand there won't be any money. All the candidates have paid their assessments, but my bill wasn't there when the other bills came in, so I can whistle for my money. I am for the old way. To hell with this political advertising!"

"Me, too," said another editor. "We ought to fight to kill that law, and then go back to the old way. I always got mine before, but with the exception of a little money I got from one or two, I see where I don't get a cent this year."

Several others spoke in the same way, but Sam Graham, the boys from Rutland and I kept quiet.

Pete Wiser said he had had the same reports from all parts of the State. Except in the case of the congressman who had placed his advertising through an agency, most of the political advertising had not been paid for, and the chances were it would never be paid for. Some of the publishers had objected to the advertising agency's deducting the regular commission and refusing to pay more than regular rates. Now the boys would have given anybody fifteen per cent to get their money at the regular rates.

In the middle of all this Snider spoke up: "What's the matter with all you fellows?" he asked in his breezy manner. "I got my money, so did Mathews, and Graham, and my friend John. Not only that, but we got our money for our jobwork, too. How many here have not received their money for job-work yet?" Several hands went up.

"I think," Snider said, "we ought to hear from Mathews about it. He liked this new political advertising method, and maybe he can tell us what happened."

I didn't care to say anything about it, but when Pete insisted I gave a short account of just what had happened, and how the four of us got our money. It was really Snider who thought of the matter. All of the newspapers had been accustomed to having advertising ordered, then rendering bills on the first of the month, and getting paid in due time. When the display advertising came, no thought was given as to when the advertising would be paid for. It was sent from supposedly reliable headquarters, and in most cases no price was asked, and no special position requested. The first advertising was accepted and was run. Then came other and more advertising. The news soon spread to the politicians. It was simply amazing. The newspapers were ready to print all the advertising they sent in, and would wait until after election for their money! Before this the "boss" made the candidates dig up even money to help the newspaper boys along, and this was paid before election. With this new idea they did not have to dig up ready cash, but could advertise all they wanted to, and the newspapers would wait. They were all for these reform movements strong, if they worked out as well as this one! Some had even decided to have a bill passed that political advertising should be taken at half regular prices, and a publisher sent to jail if he refused the advertisement! It was indeed a glorious time for the politicians.

Snider evidently discovered this, or else his practical methods warned him, and he decided he wanted his money in advance. In fact, he had several bills coming due and needed the money immediately! The candidates and chairman of the party were indignant, but when Snider said if they didn't pay he'd say something in his paper, this threat must have had the desired effect. He got his money for what had been run, but several ads. were canceled, just to punish him. He also got John's money, and then he thought of me. Just why, he couldn't say, except that he always sympathizes with a bachelor. So he tipped me off, and I tipped off Graham. Our advertising fell off, but we all got our money before the election. Most of the other publishers did not get any money at all, though a few of them got some of it. In all it was a valuable lesson. The politician that gets any printing or advertising in my plant has to pay cash in advance, and no checks accepted, unless certified.

Leave it to Pete Wiser to take advantage of all this. He made a noise about it that went around the State, and as a result he handled the political advertising for the state committees and did not place the advertising until he had the money in his hands. In our district the press association handled all the county and congressional district advertising, and not one line was printed before the money was in the hands of the treasurer or secretary.

In talking over the matter with Pete Wiser later he cursed me out for ever putting the idea into his head. I thought it was a wonderful way, and the newspapers were all protected and would get their money. Then Pete went on to tell me some of his troubles. What he said opened up my eyes to the lax business methods of many publishers. No wonder my father wanted me to take up bookkeeping, and no wonder Dad Slaw kept preaching ordinary business common sense to me. Perhaps without that bookkeeping training I would have been just as bad as the others, and would be drifting along today just making a living, and praying that Dad Slaw and the paper merchants would be kind hearted enough to let me pay a little, buy a little, and keep from running up too big a bill.

Pete took a letter from his desk and handed it to me. It was one of the most bitter tirades I have ever read. I could hardly understand why Pete did not get on a train and make that editor eat every page of the letter. Yet I had said nothing when Wicks through his paper had said almost as bad. It takes two to make a quarrel, and when one refuses to retaliate there can be no fight. It was not through cowardice at all that

I had remained silent, but because I could see no good business reason for attacking Wicks. He was hurting himself more than he was me, so why should I worry about it? But it did hurt me, made me feel sad for the business I was in, that a man whom I should have been able to associate with, and who had things in common with me, should attack me without provocation, and purely through prejudice. He perhaps reasoned that if I had not been there he would have prospered. I knew that Pete felt sad over the receipt of this letter, as he had worked night and day getting the advertising out, and had seen to it that checks were forthcoming just as soon as the bills were received from the publishers with a copy of their paper containing the advertising.

This publisher wanted to know what kind of a grafter Pete was, and how he dared breathe the air that honest men breathed. The advertisements had been run and the publisher had repeatedly asked for his money, and none had been sent to him. He had thought there was some scheme behind it all to rob the papers, he was glad he had never had anything to do with the press association, but now he wanted his money, and wanted it quick.

Pete then went to his files and showed me copies of the orders to this man, the instructions on which were the same as to all of us. Immediately upon publishing the advertisement we were to send Pete a copy of the paper with the bill, and he would mail back the check. I got mine every week without the slightest difficulty. Then Pete showed me several letters telling this publisher that his money was ready for him when he sent the bills. Pete showed me the balance on hand, which was considerable, and this publisher's money was waiting for him.

Afterwards Pete told me that this publisher admitted he had gotten the letters, but finding there was no order for an advertisement he had not read them, and also had not read the order for the advertisement except as to the number of inches. He did not think it necessary to send the bill or a paper. He printed the ad., and that should have been enough, even if he did say he had sent bills in his letter. This was only to stir Pete up to action. I could hardly believe this was true, until Pete showed me a long correspondence with a publisher who ran an advertisement three weeks, when the order was for only one week, and it was of such a nature as to make the candidate look almost ridiculous. He wanted pay for all three insertions, as he had run the advertisement and felt entitled to the money. His last argument was that the candidate was elected and would run again, and he should pay for the advertisement to retain the publisher's good will!

As though this was not enough, Pete showed me another letter together with a resignation from the press association because the publisher had never received his money. Pete then went to his check file, and showed the checks paid in full, endorsed by the publisher two days after election. These were sent to him, and he returned them without comment. It was found that he had "gone on a drunk," got into a poker game and lost the whole amount, and did not know it!

I had had enough, but Pete gave me a few letters to look over where publishers had thanked him for what he had done and the businesslike method in which he had handled the whole matter. There were one or two from candidates who said they were very much pleased with the newer method, and felt that they had spent their money in newspapers in a way that was not open to criticism, and that they were glad to have had Pete take charge of the placing of the advertising.

In order to pay the expenses of handling the proposition, Pete deducted fifteen per cent from the amount due the papers. There was some kicking over this, but when Pete sent out an expense statement and showed that a great deal of money had been spent through having to write publishers from one to a dozen letters to get bills and copies of their paper the criti-

cism died down. In fact, the fifteen per cent did not cover the expenses, as I happen to know, although Pete's report seemed to make it. He wanted to make a good showing, and had paid many little expenses out of his own salary, which I did not consider the right thing.

This experience put a new light on the matter of commissions which agencies deduct when placing advertising. I did a little careful figuring myself, and decided that if I were an advertising agent I would think twice before placing advertising in small papers on the basis of fifteen per cent. A \$10 advertisement is a big one, and they would get just \$1.50 for placing it, checking it up, entering the bill and sending the money, to say nothing of writing for checking copies and other office matters. These same agencies would have less trouble in placing the same advertisement in a large paper and receive from \$15 to \$150 commission. I am firmly of the opinion that this is the reason there is not more so-called "foreign" advertising in the smaller papers. This also led me to adopt a plan with what little foreign advertising I carry, which has worked wonders. I bought five hundred of the combination mailing envelopes, where the larger envelope permits sending matter as third or fourth class and a smaller attached envelope allows the use of a letter or invoice, both being mailed at the same time.

Once a month I enclose four or five copies of my paper, with a bill for the advertising in the smaller envelope, and send them out together. In this way I am sure that the agency gets the bill and the checking copies at the same time. More prompt remittances have been the consequence. To one agency that made a habit of kicking I sent the whole bunch each month by registered mail, and that stopped the whole trouble. It was worth the extra cost to stop the innumerable letters and the necessity for answering them.

The congressman who had in a way started all this was elected in a district which had always polled a majority against his party, and this helped in future years to sell the new method to candidates. But they all had to pay in advance. He was also a country newspaper publisher, and we had at least two in Washington that year—a president as well as a congressman.

I was really sorry for Wicks over this matter. Had he been friendly he would not have suffered the severe loss he did. His pages were full of advertisements, more than double what I had carried, and he looked to this to pull him out of a hole, as every election had done. It must have been a sad blow when he found he could collect for but a small proportion.

But something else happened after this that had me on the anxious seat, and brought home forcibly to me the position of Wicks and myself.

WORTHMORE VERSE

Don't know who wrote it. We didn't.

Tell me not in smiling numbers,
Selling costs are what they seem,
And the man who cuts for orders
Gets the lion's share of cream.

If you strive to build a business,
Do not be a human sieve —
Letting leak your needed profit,
Trusting luck will let you live.

Lives of dead ones all remind us
What it means to sell on guess;
Their departure makes us keener
To sell right and not "for less."

For no trade can long be loyal
To a man who's all regrets,
Can't deliver — who's just living
On the interest of his debts.

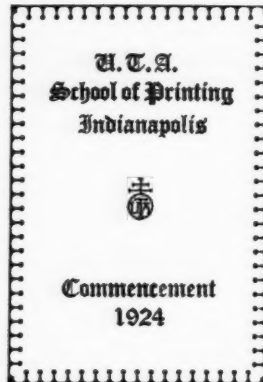
—The Needle.



**An Exhibit from
The U·T·A School of Printing
Indianapolis**

This insert was produced completely
from the original layout to the folding
at the U·T·A School of Printing

Cover of
School Commencement
Program



The original cover
was
green Bannockburn
the type
printed in gold
over black

THIS most cordial invitation
is extended you to be present
at the graduating exercises of the
nineteen hundred & twenty-four
class of the United Typothetae of
America School of Printing, to be
held at the School on Friday, the
thirteenth day of June, mcmxxiv



The Invitation

This was a legal fold booklet
the pages increasing in length
from first to last, all the titles
visible at the foot of the pages

Page Five
of the
Program

Songs Everybody
Songs to be Announced

Invocation . . . Dr. Frederick W. Hamilton

Address of Welcome . . Mr. A. J. Wohlgemuth
President Indianapolis Typothetae

Response Mr. George K. Horn
President United Typothetae of America

Contralto Solo . . . Mrs. John L. Mathis

Address Mr. John A. Bland
Class of Nineteen Twenty-four

Address Mr. George H. Cornelius
Class of Nineteen Nineteen

Tenor Solo Mr. J. C. Kendall

Address Mr. Edward E. Greene
Vice-Principal Arsenal Technical Schools

Presentation of Diplomas . . Dr. Hamilton

The Program

Fruit Cocktail

Pickles Celery Hearts Olives

Baked Lake Trout

Baked Chicken, Typothetae Gravy

New Potatoes, Drawn Butter

Early June Peas

Hot Rolls

Perfection Salad with Wafers

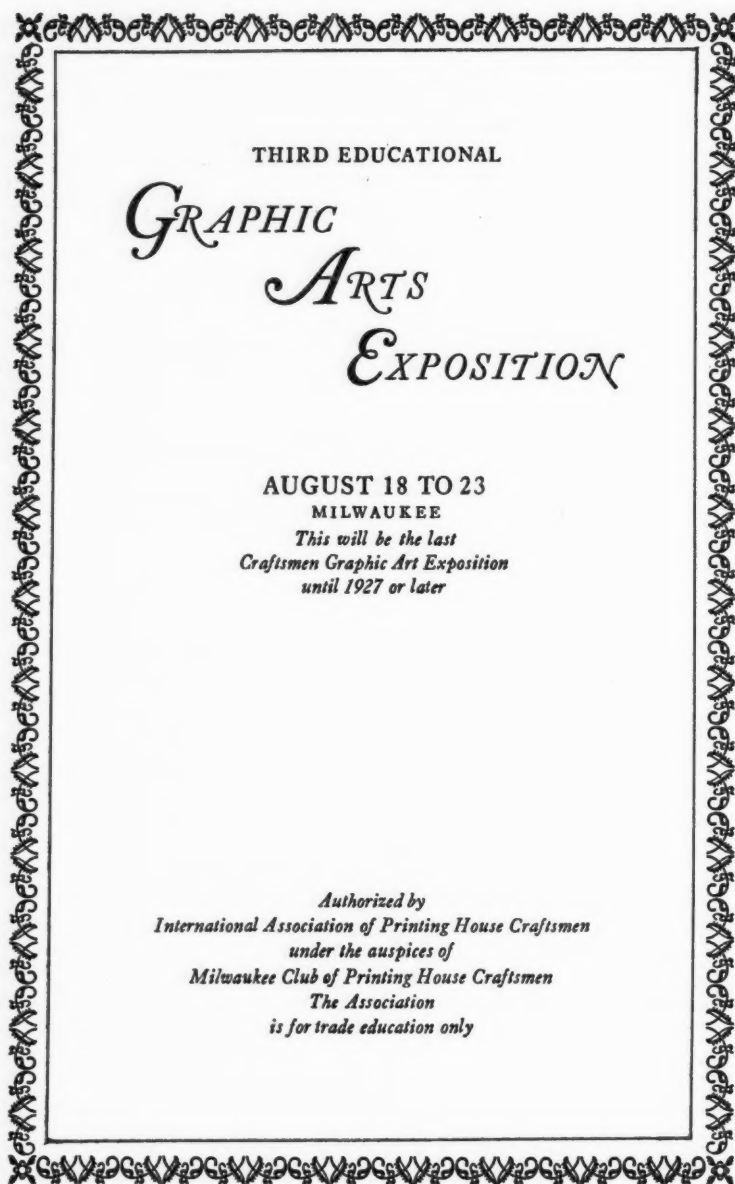
Strawberry Shortcake

Coffee Iced Tea

Cigars

The Menu

Page Three
of the
Program



THIRD EDUCATIONAL

GRAPHIC
ARTS
EXPOSITION

AUGUST 18 TO 23

MILWAUKEE

*This will be the last
Craftsmen Graphic Art Exposition
until 1927 or later*

*Authorized by
International Association of Printing House Craftsmen
under the auspices of
Milwaukee Club of Printing House Craftsmen
The Association
is for trade education only*

An Announcement

A History of
LEXINGTON
MISSOURI

Compiled by
LEXINGTON MISSOURI CHAPTER
DAUGHTERS OF
THE AMERICAN REVOLUTION
1924

Do you know that
QUEEN CHOCOLATES
*are the best to be
had at any price?*

NOTHING but the very best of ingredients are used in the manufacture of the celebrated QUEEN CHOCOLATES.

They are made under the conditions which guarantee absolute cleanliness, and this, in connection with their purity, makes them the most desirable of confections.

There is nothing more appropriate as a gift than a box of QUEEN CHOCOLATES. They are packed in boxes of different sizes. The pound boxes are \$1.

THE CHOCOLATE COMPANY, *Chicago*

An Advertisement
for a Theater Program

PROMPT

EFFICIENT

DEPENDABLE

C. D. CONOVER COMPANY

"No Price Manipulation"
REAL ESTATE SERVICE

BELL PHONE 876
AUTOMATIC 4030

165 North High Street
COLUMBUS, OHIO

Nowhere
is the goal of him
who follows the
route to
Anywhere

The man who aims
at nothing in particular hits the
mark

JUST A LITTLE BLOTTER
FOR YOUR CHECKBOOK.
WE ARE GOING TO TAKE
THE LIBERTY OF SEND-
ING YOU ONE OF THESE
EVERY MONTH TO TELL
YOU THAT WE ARE STILL
IN THE GAME.

The Caslon Press
5112 CHISWELL STREET

*Evening apparel for formal and infor-
mal occasions will be specially
designed by experts*

Spring Season

FROM European centers
we have just recently re-
ceived the most wonderful
collection of evening wear
shown in years, comprising
Gowns and *Wraps* of excel-
lent design, and perfectly
finished. All of the latest
and most popular materials
are included in this very
remarkable assortment.

LOCKMAR
and TUFFTS • Wearing Apparel
Broad Street, Philadelphia

flowers

WHAT gift could be more appro-
priate than flowers? No matter
what the occasion you will find just
the right flowers at our flower shop,
all of them, both cut flowers and
plants grown in our own greenhouses.

MAIN 600
GREENE'S FLOWER SHOP
5 EAST OHIO STREET

DIRECTORY
U·T·A SCHOOL of PRINTING
1923-1924



1500 EAST MICHIGAN STREET
INDIANAPOLIS, IND.

Two pages of
School Directory

THE SCHOOL FACULTY

T. G. McGrew, Superintendent

R. A. Schmalholz
Advanced Typography, Design and Layout

Orlando O. Jay
Elementary Typography, Book Composition

L. A. Carpenter
English and Proofreading

Raymond Means and A. G. Swank
Linotype Operation and Mechanism

J. C. Kendall
Monotype Keyboard and Caster

J. J. Edwards and Ernest Pearson
Platen and Cylinder Presswork

O. Bach, Bindery

J. Woodard Auble and George R. Barrett
Apprentice Department

These specimens reflect the results of the practical instruction and training to be had in this School by those seeking the essential knowledge and skill which is requisite for the production of artistic typography

JOB COMPOSITION

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Popular Types — Their Origin and Use No. XII.—The Gothics

While by no means essential to the conduct of a modern printing establishment, one of the better gothic type faces is a most desirable adjunct. There are few pieces of typographical composition that need be — or can be — set wholly in this style of letter, but the opportunities are not few where it can be used to advantage. Like a posy in the buttonhole of one's coat, it may often be depended upon to lend life, beauty, interest and an effect of color in a roman composition.

The form of type most commonly known as gothic — the square sans serif roman having strokes of equal weight — is quite improperly so named; it possesses nothing in common with Gothic decoration and architecture. The true "gothic" is what most of us refer to as "Old English" and sometimes as "Text." It is distinguished by blackness, or strength, and by elaborate ornamentation in which points predominate, as they do in all Gothic decoration.

In design, as well as name, the gothic letter is far from standardized. From its inception, the style has been subjected to modification far more extensively than evident in the better forms of roman letter. In fact, like Gothic architecture, it has never reached authoritative, definite form. Each individual gothic letter has several quasi-authoritative shapes, and any of them may be accepted, provided it reflects the spirit of the style as a whole.

The first movable types were of gothic form, but the roman capital preceded it in manuscript writing. In fact, all the alphabets we use today trace their lineage to what is known

as the Old Roman capital letter. This letter, evolved doubtless from the Egyptian — through the Phoenician and Greek — reached, two thousand years or more ago, a remarkable state of perfection of design. The original gothic letter developed

from the round roman uncial, which evolved from the roman capital and represented the beginning of the roman *minuscule*, or lower-case.

While the roman lower-case did not attain completeness of form until after the invention of printing, its use began about A. D. 789, when Charlemagne ordered all church books rewritten. In carrying out this order an alphabet of lower-case letters was used. Prior to this, however — from the fourth century on — uncial and half-uncial letters had been used. These were letters of rounded character, the result of writing capitals with a reed, and these forms, as has been stated, were made the basis of the lower-case letters.

In its early state the gothic retained the roundness of its uncial parent. However, as the advantage of a condensed letter as a means of saving space became apparent, and the beauty of the more solid page was noticed, the round gothic forms were drawn narrower and were written

closer. The ascenders and descenders were also shortened in order that the lines might be brought closer together. A form of letter was thus evolved in which the black overbalanced the white, a gothic, called Black Letter. In using it for misals and books of hours it became the practice, because the contents of a page could not be taken in at a glance, to mark

FLORIBVS'ETDV
CVMTEGRALYP

Square capitals, from Virgil's "Æneid," fourth century, carefully drawn from an old fragment and reproduced from Frederic W. Goudy's book, "The Alphabet."

GLORIA HOMINIS
ET F. D. N. M. Audi

Roman uncials of the seventh century, with rustic initial from "Speculum" of St. Augustine. Reproduced from "The Alphabet," Frederic W. Goudy's masterful work on lettering.

Inapient q similitu a dextro angulo quentale alphabeti
lance lantaguly infimiloun angulum condennalem.
A.B.C.D.E.F.G.H.I.K.L.M.
N.O.P.Q.R.S.T.U.V.X.Y.Z.

Ilud pontificale fregit scribi dris laurentius
Episcopus annidoybrentis ordinis fratrum
p'dicatoru: Anno dni m. cccc. xxxvi. en fuit
completi quinta die Junij.

Lettering from a manuscript dated A. D. 1436, the style in use preceding the invention of printing, from which, in general, Gutenberg's type was patterned.

DOMENON

II

sup hoc fuerat dominus indignatus
et interfecit de populo in tempore illo plu-
rimos. Opera autem alia prima et nouis-
sima scripta sunt in libro regum iuda-
e et israel. Exonavit maria asa anno mi-
nimo nono regni sui dolore petum
vehementer: et nec in infirmitate
sua quiescit dominus: sed magis in iracun-
dorum ante confusus est. Domini quoque
cum paribus suis et moribus est ante
quadragesimo primo regni sui: et se-
piscitur cum in sepulcro suo quod foderat
sibi in civitate david. Postea quoque cum
super sedulum suum plenum aromati-
bus et unguentis nuntiatusque esset eam
pugnatorem ante deum: et robustior
super eum ambigere nimis. **XVI**

Regnavit autem iosephat filius eius
pro eo: et invaluat contra israel.
Continuavit multos annos: et cunctis
urbibus iude que erant vallate muris:
prohibens disposuit in terra iude et in
nativibus reprobis quas creavit asa
pater eius. Et fuit dominus cum iosephat:
quia ambulavit in vijs david patris
sui primis: et non speravit in baalim
sed in deo patris fuisse preceptum in pre-
ceptis illius: et non iuxta peccata israel.
Exonavit quoque dominus regnum suum: et
dedit omnia iude manibus iosephat:
factusque fuit in infirmitate diuine: et multa
gloria. Cumque sumphiler cor eius au-
daciis: propter vias diceram rectas
et lucas iude abdidit. Tercio autem
anno regni sui misit de principibus
suis beniamin et obdian et zachariam et
nathan et michiam: ut docerent in
nativibus iude: et cum eis leuicas se-
miam et nathaniam et zabadiam et
sabel et ieremiam et ionathan et
doniam et thabiam et robodoniam
leuicas: et cum eis risam et ioram

sacerdotes. Docueruntque populum in iuda-
habentes librum legis domini: et accu-
bant cunctas vias iude: et quod mudi-
cant populum. Itaque factus est pauper
domini super omnia regna terre: que
erant per gyrum iude: nec audierat bi-
lax contra iosephat. Sed et philistei
iosephat munera dederunt: et ungal
argentum. Arabes quoque abducebant
proxa orientis: super milia septingentos:
et hircos montium. Cuius ergo iosephat
et magnificatus est usque in sublimem: et
robustior in iuda domos ad mla-
tuerum urbem: muratas: et multa o-
pera paravit in urbe iude. Vixit
quoque bellator et robustior tamen in the-
nusalens: quosque inter numerum domos
argi famulas singulorum. In iuda
princeps generatus ednas duxit: cum
eo robustiorum viri totius milia.
Post hunc iohannan principem: cum
eo duxit aduagnum milia. Post il-
lum quoque amathas filius archi coherens
domino: et cum eo duxit milia virorum
fortium. Hunc sequentibus robustior
ad peria rialis: et cum eo numerum ar-
cum et discipulum duxit milia. Post
istum quoque iosephat: cum eo emmiodo-
gum milia reproborum milium. Hunc
mores erat ad manum regis: et prope
alios quos poluit in urbe iude
rang: et in universo iuda. **XVII**

Igitur ergo iosephat duxit et indi-
tus mulierum: et affinitate con-
dus est archi: defunctusque post annos
ad eum in samariam. Ad eum ad-
venit madan archi orientis: et do-
uit plurimos ipsi et populo qui venerat
cum eo: peruenitque illi ut ascendit in
ramoth galaad. Duxitque archi regem
israel ad iosephat regem iude. Veni-
erunt in ramoth galaad. Cui ille

— his Troy type — which was, however, of the round and more open form, more like Ratdolt's than Gutenberg's. The Satanick type is a modification of Morris's Troy type — a representative of the round gothic form — and is still frequently seen in modern print.

There is no record of the birth of Johann Gutenberg, but it is presumed that he was born about the year 1399, at Mainz, Germany. His parents, Friele Gensfleisch and Else Gutenberg, belonged to the nobility. In accordance with a German custom of the time, Johann, or John, was permitted to take his mother's family name in order that it would not become extinct. Little is known of his youth. It is known, however, that, when he was twenty-five years old, he discovered a new and improved method of manufacturing looking-glass. In company with others, who furnished the capital, he engaged in this business profitably at Strassburg for some time. Later, as a result of unfortunate conditions, there was litigation and the company was dissolved. All this time, however, Gutenberg had in mind the idea of movable types, which probably occurred to him while pouring melted lead or tin over a glass plate — the process by which early German mirrors were made. After the dissolution of the glass company Gutenberg had no money left, but, by mortgaging some property, he was enabled to carry on his experiments.

Between the years 1442 and 1448 nothing is known of Gutenberg's life except that during that period he returned to his native city of Mainz. Here he made great progress in his work and showed such solid and substantial results with the new invention that he was able to borrow 1,600 guilders from John Fust,

a shrewd goldsmith, to whom he gave as security a mortgage on nearly all his tools and materials. In 1455 Fust decided to dissolve his connections with Gutenberg, and demanded payment on his advances, knowing that Gutenberg could not refund the money. The matter was taken to court and a decision was made in Fust's favor, nearly all the types, presses

Page from the Gutenberg Bible of forty-two lines, the first book printed from movable types. Even a page from this book is valuable, the one from which our illustration is made being a prized possession of our editor, Harry Hillman.

the initials strongly, also the letters beginning the separate verses. Thus the gothic capitals became extremely heavy and complicated in design.

Printing did not begin as an independent art. It was looked upon as a method of supplementing and expanding the work of the scribes who previously had written what few books there were. It was quite natural, therefore, that Johann Gutenberg, inventor of printing from movable types, should pattern his type face after the gothic form of lettering in vogue in his time. The earliest book printed with movable type, the famous Forty-Two Line Bible, executed by Gutenberg at Mainz, Germany, about 1455, was printed in letters which closely imitated the ecclesiastical writing of the time. Several copies of this book are still in existence. It contains about thirteen hundred pages, composed in two columns, and gets its name from the fact that there are forty-two lines to the column. The type size is equivalent to our twenty-point.

Because the gothic represents a distinctive letter form, and because no less an authority than William Morris declared that the Gutenberg Bible had never been surpassed, the importance of gothic and of John Gutenberg in the story of type faces is established. In fact, Morris himself used a gothic letter



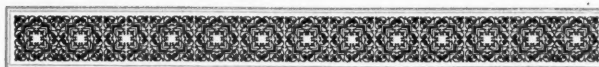
N this tyme whan Crete began to be a royaume & a kyngdome, & was in possession of their fyrst kyng, the same wyse in the cyte of Corynthe whiche stant in Naples, reigned Corynthus ther fyrst kyng. And Corinthus hadde to hys wyf oon of the daughters of kyng Athlas of Libye, named Electra. They regned to gether & achieved prosperly theyr lyf; they lefte after hem two sones, wherof that oon was named Dardan and that other Jasyus. Some saye that this

William Morris's Troy type, a variant of the round type of gothic similar to that of Ratdolt. The Satanick type face, some fonts of which are still in service in America, is a representative of this type of gothic letter.

and materials being turned over to him. It is through the records of the lawsuit that we find Gutenberg first printed from movable metal types some time during the years 1450 to 1455.

Although Gutenberg lost nearly everything to Fust, he at once determined to set up another establishment. With a few tools and materials, which Fust's mortgage did not cover, and with the financial assistance of Dr. Conrad Humery, a physician of Mainz, he gained a fresh start in the world, but never afterward did he produce the equal of his first Bible. In 1465 he was made a courtier at the court of Archbishop Adolph II., and received annually a suit of livery and a fixed allowance of corn and wine. In February, 1468, Gutenberg died, poor, childless, and almost friendless.

It is desirable to state, however, that the first Bible actually dated was also printed at Mainz by Peter Schoeffer, in 1462. The type used for this work imitated a much freer, simpler, rounder and less spiky hand, therefore one far more pleasant to read. The type of this book has been called the ne plus ultra of gothic type, which applies especially to the lower-case characters. A very similar type was used during the next fifteen or twenty years by Schoeffer and the printers of Strassburg, Basle, Paris and other cities. Although, except in Italy, the gothic letter



Monotype

A Journal of Composing-Room Efficiency

F. L. RUTLEDGE, Editor

Printing Progress in America

By

Henry D. Porter

CHAIRMAN COMMITTEE ON EDUCATION, UNITED TYPOTHETAE OF AMERICA

THE SECOND EDUCATIONAL GRAPHIC ARTS EXPOSITION, held in Boston in August, 1922, has been made possible by that awakened interest in matters pertaining to the development and betterment of the printing industry which has come through the educational activities in the past ten years of the United Typothetae of America.

The history of this development is very interesting and would make a story almost bordering on the romantic if time and space could be given to its recital.

Back in 1908 or 1909, the Typothetae undertook what proved to be its first of many very important steps in the education of the printer, and which in the years that have followed have literally revolutionized the printing industry.

This first step consisted in the introduction of what has been known as the Standard Cost Finding System. The introduction of the Cost Finding System into printing plants throughout the United States and Canada demonstrated that much of the printing being sold in the country was sold on a price basis below cost, and little was sold on a basis of fair profit.

The awakening which came to the printers as a result of this epoch-marking event caused them to give a great deal of attention to the

cost of production in the various departments of printing. The modern growth of the printing industry, if not indeed all the other industries that are a part of the production of printing, really began with the introduction of the Standard Cost Finding System, as printers became awakened to the opportunities for improvement of their business; and they thus became more ready to adopt the progressive policies the Typothetae had been advocating.

Through a Committee on Education of the United Typothetae of America a broad plan of business and administrative education was developed, consisting of courses of study on Estimating, Cost Finding, Salesmanship, Accounting, Advertising, etc. These courses of study, which were arranged in pamphlet form, were made important features of Local Typothetae work in practically every one of the many local Typothetae Associations identified with the National Organization.

Local classes were held, and, under an instructor, these classes met from week to week, studying the various courses, and then endeavored to make a practical application in the daily conduct of their business. Thousands of men have attended these classes throughout the country, and they are actively conducted by many local associations.

eam in domū amnadab in gabaa.
Eleazarū autē filiū eī sādificauerūt:
ut custodiret archam dñi. Et factū ē:
ex qua die manlit archa dñi in caria-
thiarim: multiplicati sunt dies. Erat
quippe iā ann⁹ vicesim⁹. Et requieuit

eam in domu aminadab in gabaa.
Eleazarū autē filiū ei⁹ factificauerūt:
ut custodiret archam dñi. Et factū ē:
ex qua die manlit archa dñi in caria-
thiarim: multiplicati sunt dies. Erat
quippe iā ann⁹ bicesim⁹. Et requieuit

Attractive use of gothic for display in connection with Caslon Old Style body matter. Custom suggests the appropriateness of the black and vermilion color combination in connection with gothic display.

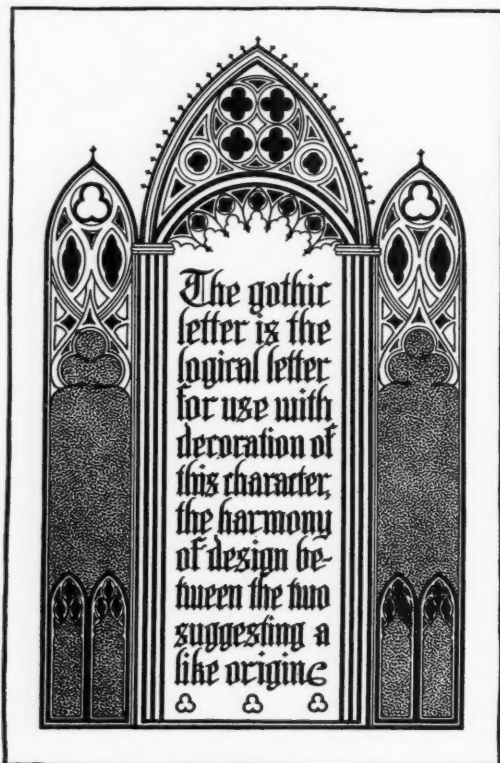
was most often used, a few years witnessed the birth of the roman character in Germany and France, as well as in Italy. Swenheim and Pannartz began printing in the monastery of Subiaco, near Rome, in 1465, and used an exceedingly beautiful type, which has been credited as representing the transition from gothic to roman.

Nor have the names of all prominent early printers identified with the gothic letter been mentioned. No more picturesque figure appears in the history of the printing art than William Caxton, England's first printer. Although his work was below the standard of the contemporary Italian draftsmen, his name will ever and always remain prominent in the history of printing, because, to him, we owe the first book in the English language.

Caxton was a merchant who gained public notice, aside from his business, by his translations from French literature, and took up the trade of bookmaking near the close of his life. While acting as the governor of the English merchants at Bruges, where he lived for thirty years, Caxton made the

"So far as close fitting is concerned the No. 95 falls far short of Gutenberg's design, as this comparison shows. While the Gutenberg fragment illustrates the good alignment and close fitting of what is supposed to be the first type face made, the reproduction does scant justice to the wonderful presswork of the Gutenberg Bible, which will forever stand as one of the most remarkable achievements the world has even known."—*The Monotype*.

acquaintance of Colard Mansion, a manuscript writer, who had, it is uncertain exactly how, learned the art and mystery of casting types and of printing from them. Caxton prevailed upon Mansion to teach him the art, especially in order that he might multiply copies of his translation of the "Recuyell



Gothic ornament with gothic type, illustrating their points of similarity and demonstrating the impropriety of calling "block" type "gothic."

of the Histories of Troye," so, he said, "everybody might have his copy of the work at once." He then set up an establishment in Westminster, where he became his own translator, editor and publisher, devoting himself mainly to the early English poets, Chaucer, Gower and Malory.

The author of "The History and Art of Printing," writing in 1771, says "Mr. Caxton's first performances were very crude and barbarous." He used a letter resembling the handwriting then in use, a peculiar and individual gothic type. He was an extraordinarily exact sort of person, as can be easily imagined, somewhat reversing the art as it is known today, for his favorite method was to print a book and then revise it and correct the faults with red ink. A school of printing which Caxton founded was maintained after his death by his assistants, Wynken de Worde and Richard Pynson, both prominent in the early development of printing. It is probable the name "Old English" is applied to gothic types because types of that persuasion were used by Caxton and other early English printers.

With respect to the use of gothic in modern printing, the main thing to state is — *use it sparingly*. Occasionally a cover or other simple display form may be set wholly in it, provided, of course, the subject treated is in keeping. Gothic is the logical letter for use in connection with work of an ecclesiastical nature. It is thoroughly appropriate for several reasons; it was the letter used at a time when comparatively few could read or

write, and when practically nothing but works connected with the church were recorded. By virtue of the custom of centuries, therefore, gothic has the precedence in work of this character. The shape of the letter, harmonizing so thoroughly with the Gothic architecture and decoration, so freely used in relation with the church, represents another reason for its use in religious printing. Gothic is a serious letter — a letter used at a time when a great percentage of the lettering was done by monks, who made of it a lifetime's labor of love and who dedicated their efforts in a spirit of worship. Custom, suggested by the practice of manuscript writers of lining their work with red, suggests the printing of horizontal rules and crosses in red on church programs and the like.

The spacing of gothic type requires special care. The first essential in a good black-letter line or page is that it be of a uniform color. Unlike the roman, the black letter does not permit that one word can be more widely spaced than others in the same panel. The amount of white space left between the several letters should be as nearly as possible the same throughout, approximately the same as the space between the perpendicular strokes of the lower-case letters themselves. Usually the less white space the better the general effect of the page, as, remember, its beauty depends much upon the general blackness. With this thought in view, avoid leading the lines, and use thin spaces between words, rather than spaces ordinarily used with the roman letter. The rich, even tones so desirable in a page is lost when spots of white, caused by wide spacing, appear.

Of the numerous gothic types available to printers today, the most popular are the foundry Cloister Text, the Monotype No. 95 and the Linotype Caslon Text. Although these vary in detail they are all handsome, and quite admirably express the Gothic feeling.

THAT PRINTER

Who was it jumbled up your ad.?

That Poor Printer.

Who pried the thoughts you thought you had?

That Poor Printer.

Who was it made you curse and swear,
And pound your head and tear your hair,
And wish some other head was there?

That Poor Printer.

Who was it straightened out the muss?

That Good Printer.

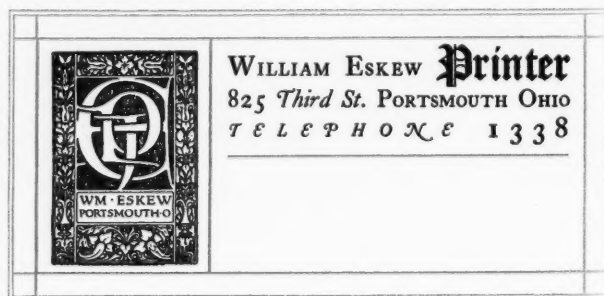
Who told you what the trouble was?

That Good Printer.

Who prods your copy when it's lame
And bursts the bubbles in your game,
But gets your orders just the same?

That Good Printer.

— Xeno W. Putnam.



Here a word in gothic adds "color" and a spot of pleasing ornamentation in a business card. By William Eskew, Portsmouth, Ohio.

Review of Printers' House-Organs

By A. J. FEHRENBACH



THE opportunity presented itself to this reviewer during the past month to visit a large number of good printing plants in the East, and to match wits with printers, printing-house executives, and editors of printers' house-organs. It is enlightening to get around and talk shop with the brethren; to get their ideas and then arrive at a better understanding of the problems the printer faces in the production of his own house publicity. After one has become thoroughly steeped in the stuff that practical men are thinking about in this business, it becomes amusing to read what outsiders have to say on the printing that is being done. The large group of printers in this country who love their work, who look upon it as the "art of all arts," but at the same time do not overlook its business aspects, will be immensely interested in what Walter Pritchard Eaton has to say concerning printing in a recent issue of *The Bookman*, a New York literary periodical.

"There is a stupendous ignorance of the printer's art in this country, and a stupendous indifference to it," says Mr. Eaton, with the assurance of the professional critic of life and letters. Mr. Eaton pays handsome tribute to Bruce Rogers, Frederic W. Goudy and D. B. Updike, recites something of the influence which these talented men have wielded as printers, and lauds them for their accomplishments in bringing about a finer appreciation generally of the dignity of the craft. It is a splendid thing to see magazines of general appeal carrying articles on printing and typography; it indicates that the public (despite Mr. Eaton's observation to the contrary) is vitally interested in good printing.

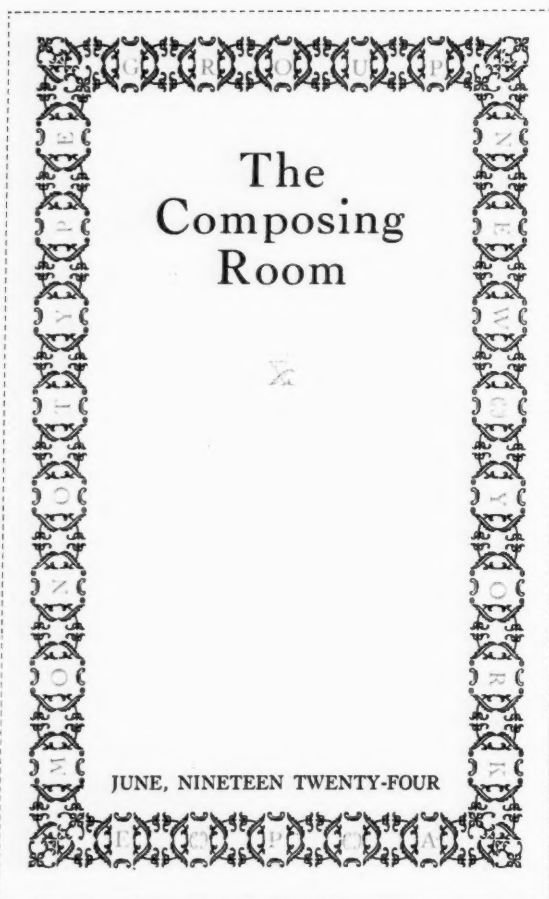
House-organ editors who have the ability to write interestingly should, whenever feasible, devote space to a discussion of printing, how it is done, something about its history and traditions, and its power as a civilizing influence in the world today. Albert H. Allen, editor of *Impressions*, house-organ of Lederer, Street & Zeus Company, Berkeley, California, for example, is getting wonderful response from the articles he has published on printing. Since one may

validly take issue with some of the minor premises upon which Mr. Eaton builds his story in *The Bookman*, one nevertheless does find an abundance of sheer common sense and shrewd analysis in his discussion.

"To understand types at all, it is necessary to bear in mind that three results have to be sought, readability, beauty and compactness, so that the maximum number of words can be printed on the page without sacrificing readability and charm," writes Mr. Eaton. "To get all three effects in one and the same design, each to the utmost, is the dream of all printers and typographers. In the early days of printing, especially by the Italian printers of the Renaissance, the number of words on a page mattered less than the charm of design and the clarity, and types were beautiful. But more and more utility



Seasonable pictorial subjects characterize the covers of this group of handsomely printed house-organs.



Cover page of the house-organ of the Monotype Group of the New York Employing Printers' Association.

crowded in, until by the latter part of the nineteenth century letters had been so standardized, so refined and elongated, or squeezed together, that William Morris and others revolted in sheer desperation at the ugliness of books, and our modern art printers once more took up the work of an elder day. Machinery, of course, had complicated matters. Type set by machinery has to be practically the same size—that is, an 'o' or an 'm' can be no wider than an 'r' or an 'i'—and in the printing itself the margins can not be so carefully handled, nor the two sides of a page printed so tenderly in perfect alignment that each side conceals the other."

It is evident from this that Mr. Eaton is perfectly at home in his treatment of the subject, and goes along serenely until he comes to the last sentence of the foregoing quotation. He is a writer by profession and obviously confuses ordinary type with typewriter type, in which the characters "o" and "m," "i" and "r," in fact all letters, occupy the same width. But he writes so interestingly and with such evident sincerity that this "typographical error" is most cheerfully forgiven.

In carefully perusing the copy used in a goodly number of printers' house-organs we have noticed time and again that certain printers, with their innate modesty, make assertions in the text matter that have no real foundation in actual fact. For example, the editor of *Jim's Jobs*, the new and nicely printed house-organ of the Wood-Kibbee Company, Atlanta, Georgia, tells a little incident which had occurred. Some one who wanted to cast opprobrium upon him, had remarked: "He doesn't amount to anything, anyway; he's nothing but an old printer!" "When this person dubbed me a printer I con-

sidered it a compliment; that is, I would if I were a real one. For there are only a few real printers: Bruce Rogers, Frederic W. Goudy, John Henry Nash, John Johnck, Norman T. A. Munder, D. B. Updike—oh, you could count them on the fingers of your two hands."

It is always interesting and inspiring, of course, to see even an abbreviated roll call of the immortals of American printedom, but be it said that all of America's real printers can not be counted on the fingers of two hands. It is perfectly safe to say that there are hundreds of good printers in this country. Fairly convincing evidence of this assertion may be had when one looks at the Craftsmen's Number of *The American Printer*, published in August. That publication carried inserts which emanated from more than sixty American printing plants, all of which are supposed to be in the class of those which are rated as real printers. And while the exhibit of inserts is impressive, it nevertheless can not fairly be said that even a large percentage of the good printers of America were represented therein.

After all, the kind of printing that has the right to be called good is that which is carefully and tastefully done. Printing that conveys a message simply and directly; printing that has character; printing that manifests true craftsmanship—that is good printing.

"The human mind loves the beauty of simplicity," writes Michael Pupin in *Scribner's* magazine for July. "For where there is simplicity there is intelligibility." Printing expresses personality. Hand the same piece of copy to a thousand different men to put into type without specifications, and you'll get a thousand distinct and different specimens of typography and printing.

"Personality is not something that can be sought; it is a radiance that is diffused spontaneously," says Havleock Ellis. "It may even be most manifest when most avoided, and no

Slivers & Chips

Bundle 3 JULY, 1924 Pile 1

This number contains

**"The First Radio
From Mars To
An Earth Man"**

By J. Gilroy Cannon

Cover page of house-organ of Arkin Advertisers Service, Chicago.

writer can be more personal than Flaubert, who had made almost a gospel of impersonality." House-organ copy writers, as well as printers, will find this shrewd observation by Mr. Ellis worthy of more than passing thought.

How effectively does your house-organ express personality? Doesn't this question contain a good standard upon which to measure efficacy of a house-organ? A publication of the right character functions as the personal sales representative of a printing house. Is this "salesman" well dressed? Is he dignified? Does he talk sense and does he know his business?

Three Minutes, publication of the Times-Mirror Printing & Binding House, Los Angeles, is the type of "salesman" that gets certainly a hearty welcome. This beautiful sixteen-page magazine, edited by J. R. McCarthy, ranks among the best published anywhere. It is evident that pains are taken to make this job typify the finest character of printing. The cover of the June number of *Three Minutes*, the original of which was printed in three colors, is shown in the group.

Reinproof, published by the Rein Printing Company, Houston, Texas, calls itself "a journal to increase sales and make profits for business," and ranks well with *Three Minutes*. When we see specimens of house-organs coming from the enterprising cities of the great Southwest, we feel strengthened in the conviction that there are more good printers in this country than you can count on the digits of a "thousand-legger." The handsome cover of *Reinproof* is shown in the group illustration.

Thumbtack, published by the Commercial Artists of Southern California, functions admirably as the house-organ of the Fletcher Ford Company, Los Angeles. This little magazine, the cover of which is shown in the group, is artistically printed throughout.

Better Advertising, published by Ben C. Pittsford Company, Chicago, is always assured a hearty welcome at the hands of the experienced advertising men on the mailing list of this well known advertising typographer. Mr. Pittsford is a careful student of advertising technique, and some of the finest specimens of contemporary advertising typography are being produced under the direction of this past master of the craft. Authoritative articles on some phase of advertising are published in every issue of *Better Advertising*. The cover page of the past spring issue is shown in the group.

The Composing Room, issued monthly by the Monotype Group of the New York Employing Printers' Association, is an engaging little periodical that circulates in New York printing-trade circles. The style of copy used is always novel. It radiates personality and gets its message across in a friendly, personal way without resorting to the use of the well known and usually overworked pronoun denoting the first person. The message which the Monotype Group wishes to convey to the trade in New York is aptly though somewhat facetiously put in the following editorial lifted from the July number of *The Composing Room*:

THE HEN IS A DARN FOOL IN SOME WAYS

She has a mania for setting for weeks at a time on an old door knob or a china egg, trying to hatch out something, and she habitually puts on her nightie and goes to bed just when the fun begins, but outside of these little eccentricities the hen is no dumbbell by a long ways. Even with her little peculiarities the hen is probably the most popular barnyard inhabitant today, and there is a good, solid fundamental reason for this.

The reason for the hen's popularity is that she is a specialist, is reliable, delivers the goods and doesn't bite off more than she can chew. She realizes some other birds are better equipped for singing, flying and displaying fine feathers than she is, so she doesn't compete with them in any way, but sticks to the business she knows best—manufacturing eggs—and consequently she has the world licked on her specialty.

But the hen does not stop there. She not only delivers the goods, but she advertises, and she advertises long, loud and con-



A BOND ISSUE JULY JUNE NINETEEN TWENTY FOUR

Cutting the Waste in Dealer Literature

SOME years ago an enterprising manufacturer conceived the idea of helping the dealer move his merchandise, or at least the manufacturer's merchandise, by furnishing the dealer with advertising pieces to place in his window, on his counters, to mail to his customers or enclose in his packages.

If he could only see what a wayward son this promising child has grown to be! The boy had a bright future but he fell into incompetent hands and his bringing-up has not been all that might be desired.

Perhaps a personal experience will help illustrate my point about the wastage in Dealer Advertising. Several years ago, I was associated with a large concern doing a nation-wide business with a dealer force of about 9,000. The policy of the company had been to give every dealer all the advertising helps he requested. We had some hundred odd pieces and his request was filled for any quantity within reason.

Because of the nature of the business, dealers were often changed, the agency taken away from one dealer in a town and given to another. When such transfers were made usually enough advertising to reach all the prospects in the county once a month for two years was found in a secluded corner under a blanket of dust.

Poor business, you say. Certainly it was, but the company's argument was that the dealer must not be offended, and besides, all the company's competitors were following this same general practice.

There was no check back with the dealer's sales record, everything was given to him for what he might do next week or next month. Very often the anticipated sales were not forthcoming, and the agency was transferred. The advertising had no salvage value, mind you, even though it was in perfect condition, for all of it was imprinted with the dealer's name.

This wasteful distribution was gradually checked until today it is on an efficient basis, or comparatively so, considering it is "gratis" help. The traveling representatives give the dealer suggestions as to how to use the helps, they check up to see if he is using them, and they control to a considerable extent the kind and quantity he gets.

Last year this concern did more business than any of its competitors, more than double their own volume of six years ago, and at a considerable less cost per dealer for advertising helps. They have cut much of the waste.

Dealer help advertising is an important element in the merchandising of many products, but it must make sales for the dealer—and for you. Remember that no sale is made until the merchandise has crossed the dealer's counter and he has placed the money in the cash register. Everything up to that point is distribution. Any constructive effort you can apply at this point of sale will help make sales.

Advertising matter under the counter won't do it. And there are a great many reasons why it is under the counter. Our experience has taught us what many of them are, and we will be glad to pass them on to you if you have a problem that needs solving.

BONDS MAKE IT THEIR BUSINESS TO MAKE YOUR BUSINESS BETTER

Interesting page from the "Chinatown" number of *A Bond Issue*, published by the F. W. Bond Company, Chicago. Read the text.

tinually. That is the reason for the hen's success, and the same business principles will bring success to any worthy undertaking.

These are the principles under which the members of the Monotype Group work. They may have their eccentricities, but they know their business. They do one thing exceptionally well and they stick to it, leaving presswork, electrotyping, engraving and other branches of work to other specialists. Consequently the members of this group deliver a better product, at a lower cost, than possible elsewhere.

The June number, the cover of which is shown in reduced size, was printed by Swenarton & Salley, New York city, for the Monotype Group.

Slivers & Chips, published by Arkin Advertisers Service, typographers and printers, Chicago, is an unusually attractive little house magazine. It is edited by J. Gilroy Cannon, and is chock full of instructive matter on various phases of advertising and selling. This house-organ definitely radiates personality. The cover page of the July number of this interesting magazine is considerably reduced in the reproduction which we show on the preceding page.

A Bond Issue, house-organ of the F. W. Bond Company, Chicago, is characterized by distinct originality in each issue. Every number presents some well arranged local color. Chicago's "Chinatown" is visualized and discussed in the June number, and all of the pages are decorated with the Oriental "laundry slip" motif. *A Bond Issue* is intelligently edited and its pages afford numerous helpful suggestions to advertising men and other buyers of printing. The page from the June number, which we have reproduced, is large enough to be read without difficulty—and it is decidedly worth reading!

Incidents in Foreign Graphic Circles

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

A COMPANY to publish the *Daily Sketch* and *Sunday Herald* has been formed, with a nominal capital of £1,000,000.

THE Court of the University of Leeds has unanimously reelected E. George Arnold, a prominent printer, as its pro-chancellor.

ENGLAND now claims to have the largest paper mill in the world, at Sittingbourne, which has a daily output of 540 short tons, as compared with a record of 470 tons for the largest mill in Canada.

A COPY of the first edition of Gray's "Elegy," printed in 1751, was recently sold in London for £1,550. It was from the library of first editions gathered by the late Bernard Buchanan Macgeorge, of Glasgow, Scotland.

THE July *Member's Circular* of the Federation of Master Printers was increased in size to 148 pages, to give a report of the federation meeting at Norwich. In addition, much other interesting typographical matter was included in this handsomely printed issue.

THE publicity department of the British Empire Exhibition has issued a map showing the relation of the locale of the exhibition to the railways of London. It was printed by Dobson, Molle & Co., of Edinburgh, and it is believed to be the largest job of its kind ever done, the first edition being five million copies. It is printed in two colors and measures 20 by 30 inches.

A COMPLIMENTARY dinner was given at Stationers' Hall, London, June 24, in honor of George W. Jones, to celebrate his fifty years of connection with the trade. It was very largely attended and this, in connection with the many letters of regret from those unable to be present, indicates the high esteem in which Mr. Jones is held by his fellowmen in the printing and publishing trades.

FRANCE

THE management of the Musée Galliera at Paris has decided to devote its exposition for the winter of 1924-25 to book art.

THROUGH the efforts of Gabriel Delmas, a prominent printer at Bordeaux, a book museum has been started in that city.

THE *Cri de Paris* has put at the disposition of the Academy of French Humor the sum of 1,000 francs, to be given as a prize to the best writer of humor during the past thirty-five years. Only matter of a humorous nature that has been published will be admitted to the contest.

A NEW evening paper has appeared in Paris under the name of the *Paris Times*. Seven pages are printed in English and one in French. Courtland F. Bishop, an American, is its owner, and it is edited by Gaston Archambault, formerly editor of the Paris edition of the *New York Herald*.

WE ARE not prone to mention births in these notes, yet please be not surprised that we mention the *naissance* of Mlle. Monique

Marthe Marie Madeleine, who recently came to delight the home of René Berteaux, director of *Le Courrier du Livre*, one of our much esteemed foreign contemporaries.

A FRENCH patent has been issued for a wood engraving tool, a device in the nature of a drill driven by a small electric motor, which may be moved as one wishes over the block that is to be engraved. Either pointed, faceted or flat drills may be used with the motor. Our source of information does not give the name of the inventor.

ACCORDING to some decrees issued last year, the use of abbreviations is prohibited in reports and other documents issued in the military service. There has been so much uncertainty of understanding them because of indiscriminate use of abbreviations that it became desirable to eliminate them altogether.

DEATH recently claimed Charles Overthür, of Rennes, Brittany, aged seventy-eight, who was famous as a printer and as a naturalist. His family originally came from Strassburg, Germany, and for generations had been engaged in the printing industry, especially with lithography. An Overthür worked with Senefelder, the inventor of lithography. Charles' father, who was the oldest of twenty children, came to Rennes in 1838, where he established himself as a lithographer and engraver on metal. Today the business stands at the head of such concerns in France.

GERMANY

OUR valued contemporary, the *Deutscher Buch- und Steindruck*, Berlin, devoted its last April issue specially to typesetting and linecasting machines, giving a very thorough review of their progress and possibilities. Even the photo-typesetting machines are included.

THE Government seems to have a merry time trying to down a certain communist newspaper. It carried the title *Rothe Fahne* (Red Flag) in Berlin, where it was first suppressed. It then reappeared in Halle as the *Klassenkampf* (Class Struggle). This being suppressed, it next bobbed up at Magdeburg as the *Tribüne*. After being under the ban of authority there, it came out in Kiel as the *Schleswig-Holstein Volkstimme* (People's Voice).

A NOVEL project is under way in Berlin, which may be termed a speaking library. Some 220 phonographic disks of various languages and dialects have already been collected. By an ingenious mechanism, while a disk is being played, the text is projected on a screen in three fashions: First, in the original script of the language; second, in a phonetic transcription in Roman characters, and third, a translation of it into German.

ITALY

AN INTERNATIONAL exposition of graphic arts will be held at Turin during September and October. The office of the preparation committee is in the Royal School of Typography, 37 Via Carlo Alberto, Turin.

THE *Corriere Italiano* has ceased publication. During ten months it used up seven million lira, which came from the funds of the Italian ministry of the interior.

WE have received a circular announcing that in Florence, in the spring of 1925, there will be held the Second International Book Fair, together with a special International Exhibition of the Printing Trade Schools. The organization of this exhibition, particularly of book matters (the arrangement of pages, frontispieces, covers, binding, and so on) is being undertaken by Raffaello Bertieri, the well known manager of Italy's foremost printing trade journal, *Il Risorgimento Grafico*, and director of the Printing School at Milan. Those of our readers who may be interested can obtain full particulars about the exhibition from Mr. Bertieri, whose address is Via Tadino, 51, Milan.

TWO managers of newspapers in Rome recently resorted to a duel to settle a personal matter, one being Mario Carli, of the *Impero*, and the other Charles Scarfoglio, of the *Mattino*. During the affair the latter let his sword slip out of his hands; it lanced the calf of his opponent's second.

BELGIUM

ON MAY 24 was celebrated the seventy-fifth anniversary of the first postage stamp, known in the philatelic world as the "Leopold I. with epaulettes." On this occasion there was held, in the Palace d'Egmont, an exposition of rare stamps, the value of which was estimated at three million francs. It was opened by M. Neujean, minister of railways, postoffice, telegraphs and telephones. In recognition of the event, the Belgian postal department issued a special five-franc stamp, limited to 50,000 copies.

NEW ZEALAND

IT is claimed that this bit of the world has more newspapers in proportion to population than any of the big countries. New Zealand has 260 printing establishments, employing 5,300 persons, including 1,100 women and girls. The newspaper offices, of which a big majority also do jobwork, have more than 2,000 employees. In addition about 670 persons are engaged in the production of stationery, account books and bookbinding.

SPAIN

A MADRID journal announces the perfection, by a Spanish mechanic (name not given), of a typewriter by which music may be copied with utmost precision. Such a machine would surely prove of great assistance to composers, arrangers of scores for orchestras and even amateurs who have much music copying to do.

SWEDEN

CIVIL engineer Gösta Hall has received 3,300 crowns from the Roman Stipend Fund of the Technical High School at Stockholm, to enable him to study paper technique and cellulose and paper production in Finland and the United States.

SPECIMENS

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

M. C. HENDERSON, Pittsburgh, Pennsylvania.—Your work with the William G. Johnston Company is maintained at a high standard of excellence. Regardless of the size or importance of the specimens you send care and skill are evident. We have long considered *The Golfer* one of the snappiest-looking magazines published. The impressive page size is characterfully laid out with distinctive headlines and often featured by odd-shaped halftones which create an effect that is lively and interesting. Needless to state, the typography and presswork are faultless. Comparatively few are able to plan and print so distinctive a publication; so we hope the printer who will execute it henceforth is one of them and that he will let us have copies now and then, for, really, we enjoy it very much. The invoice for your company is remarkably attractive, as, in fact, are all the small specimens, while the catalogue for the Marietta Chair Company and the hard-bound book, "A History of the Medical Profession of Fayette County," both large pieces, are in every sense much more than satisfactory.


WILL H. BRADLEY, Concord, New Hampshire.—Typographically, the souvenir book for the convention of the United Commercial Travelers is excellent. With the new and handsome Garamont type used for text, and for both display and body of advertisements, the appearance is harmonious and, because of the nature of the type, also clean-cut and tasteful. In display and arrangement the advertisements are far superior to the general run of those in similar publications. The printing of some of the halftones is not as clean as it ought to be, but the use of a rather rough stock is largely responsible, for the type matter is well printed throughout. All in all, however, it is an unusually creditable piece of work and reflects credit upon every one in your organization. Of the several arrangements of your own advertisement for this publication you selected and used the best one. The others, with the exception of No. 5, are very satisfactory, but lack the impressiveness of the one used. Mr. Chase's advertisement is far too ornate and therefore inconsistent with present-day standards, which require that the type should be featured. Of the 1923 advertisements we consider No. 1 the best from a general publicity standpoint. It is composed in large, clear and impressive type and the arrangement is not involved in any way. The writer hesitates to state his preference from a typographical point of view, as the term may be a rather broad one. If considered

as applying to general attractiveness, interest and effect, as it should be, and not merely to the kind of type used and the character of spacing—though these factors should be considered—we can not see how any of the others, except No. 5 perhaps, surpass the plain No. 1. Most of the others afforded opportunities for surpassing No. 1 in interest of appearance, but they have objectionable features. No. 2 is senile. The display at the top is bad, spacing is poor, whitening out is without interest and weakens rather than heightens the effect of the type; besides it is unattractive from the standpoint of the shape of the areas. The wide spacing of the three items in the large italic display line below

the cut is decidedly unsatisfactory, as is also the use of hyphens to fill the gaps. No. 3 is not at all bad from a publicity standpoint, and it effectively separates the invitation matter from the advertising copy. This is less effectively accomplished in No. 4, because the display or publicity matter precedes the invitation, but No. 4 is the more artistic, although less picturesque and lively. While it is done in attractive type, and is pleasing in appearance, No. 5 is set in capitals almost throughout, and that is an objection from a publicity standpoint. From an artistic point of view it is, we think, as good as—and perhaps better than—No. 1. No. 6 is snappy, but the poorly spaced italic capitals give one the jimjams. No. 7 is like No. 5 in a general sense, although less attractive. The matter below the cut of No. 8 is very neat, but the upper panel is poorly whited out and with the small italic capitals over the larger roman capitals, in which the name is composed, it makes a very weak heading. Understand, the above estimate is largely based on first impressions and is not the result of a close analysis, which, at this time, the writer does not have the time to give.

MERLE B. ROSE, La Fayette, Indiana.—We are not at all surprised that in a national contest "The Log," annual of the Columbus (Ind.) High School, was chosen as the best school annual published in Indiana and as the third best in the country at large. It is one of the handsomest annuals we have ever seen and, besides, is executed in excellent fashion throughout; the presswork is wonderfully good, the colors of ink and their relation to the stock are delightfully pleasing and the cover is de luxe in every sense. Though we do not like the yellow color used for printing the border, which is weak in value and too startling in its effect, the annual for Purdue University is also entitled to an exceptional rating. The small specimens are consistent with the excellence of the annuals.

L. A. BRAVERMAN, Cincinnati, Ohio.—We appreciate the copy of "Aucassin and Nicolette," the first book from your private Fleuron Press. It is of a delightful size and is pleasing throughout, in every way a fitting inaugural of your plan to execute books of a quality unobtainable in the regular channels. Typography in Garamond is beautiful, spacing being excellent and margins elegant. The paper, both that used for the text and that over the board backs, is of the best quality. Indeed we are not at all reluctant about recommending the book as a treasure to all lovers



Getting the Most out of
Sales Conventions

Some fundamentals in planning and conducting them that make for results of permanent value

THE PROCTER & COLLIER CO.

Advertising • Merchandising • Printing
CINCINNATI, OHIO

Attractive title page by L. A. Braverman, of the Procter & Collier Press, Cincinnati, Ohio, featured by an interesting border treatment. The original is printed in brown and black on India tint coated paper.

*A Course of Six Lectures on the Early Venetian Press with special reference to its
First Typographers, John & Windelin of Speyer and Nicolas Jenson*



John & Windelin of Speyer and Nicolas Jenson

THE material available for the early lives of John of Speyer and of Nicolas Jenson is extremely scanty. Very little is known about either of them before they came to Venice. About John and Windelin, his brother, we have no information beyond the fact that they were natives of Speyer, in Rhenish Bavaria. It is not known where they learned their art, nor from whom; nor yet how long they had been in Venice before they commenced to print. The order of the College granting a monopoly of printing to John, shows that they were well received, and that a prosperous career was opened to them. But John's life in Venice was a very brief one. He died in 1470, the year after the appearance of the *Epistolæ Familiares*, and while he was engaged upon his edition of Saint Augustine's *De Civitate Dei*.

From *The Venetian Printing Press*, by Horatio F. Brown

*The Lectures will be given in Stationers Hall
during the month of May*

Specimen page from handsome book on Caslon type by the Caslon foundry, London, England. Each page, and there are many in the book, treats of some interesting fact about William Caslon or his type. The book is therefore instructive from an historical standpoint, as well as in design, typography throughout being exquisite.

of beautiful books of limited editions. "Getting the Most Out of Sales Conventions," an advertising booklet issued by your employers, the Procter & Collier Press, is likewise excellent, as, in fact, are all the specimens in your latest liberal package, including, of course, the impressive folders for the Champion Coated Paper Company.

From far away Auckland, New Zealand, and from Clark & Matheson of that place, we have received an unusually attractive lithographed calendar, featured by scenes of beauty and interest around the island. If there is any fault to be found with the work it is that the colors are a little weak for the detail of some of the illustrations.

THE CLARK COLLARD COMPANY, Chicago, Illinois—"Standards of Leadership" is an unusually attractive booklet, thanks largely to the use of much better paper than is customarily used for work of this nature. The Goudy Old Style italic, however, appears a little too weak for display over the Kennerly type face.

MORRIS REISS PRESS, New York city.—As heretofore, your work is very good indeed; clients get their money's worth when they deal with Reiss, because their printing has a look that is different, lively without being splashy.

KERDIEJUS PRESS, Boston, Massachusetts.—As neither of the two cards for Ye Quality Shoppe is even of average quality a comparison to determine the better is difficult. We hesitate, but incline to favor the one where the major display is in the larger type and where the second display is in

roman instead of italic capitals. The effect of both forms is quite colorless and the letter-spacing of the name line in light-face Wedding Text is inconsistent with the nature of the letter, which should be closely spaced.

FRED L. TOWER COMPANY, Portland, Maine.—"Just a Minute" is a very pleasing folder, as, in fact, are the other specimens included in your latest package.

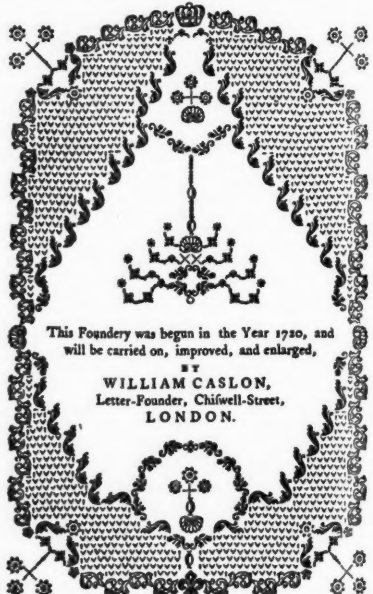
U. L. LIGHT, Barberton, Ohio.—We always hesitate to comment upon school publications and especially those published in small places. To expect them to match even average commercial printing is asking too much, but to approve them is impossible. So, while we appreciate that the pupils have done well in the execution of the *Trick Book* it falls far short of being a good piece of work. The presswork on the halftones is very poor, but the workers were placed under a severe handicap at the very outset by the selection of a paper that is scarcely smooth, by no means coated. Margins are incorrect, the front usually being much wider than the back. This implies that the form was not correctly made up in the first place and, secondly, that the folding was inaccurate. The small group on the page preceding that entitled "Members National Honor Society" is too low; it should be above, whereas it is below the center.

"SAHLIN'S TYPOGRAPHY" for 1924, Volume Five, is out. This portfolio, issued annually by the crack typographer of the Roycroft Shop, East Aurora, New York, is made up of numerous orig-

inal compositions, many of them printed in attractive colors on beautiful hand-made papers, and all of them mounted on heavy hand-made cover paper. In our opinion, the new edition is the best that has yet been issued, and is replete with ideas for varying the effect of typographic design and for giving it uncommon distinction. There is also some hand-colored decorative work, particularly on the leaflet constituting the frontispiece, which is a tribute to Mr. Sahlén's father, a printer in Sweden. Indeed the whole portfolio is rich looking, as well as full of ideas, and will be prized for a long time to come by all who obtain copies. Mr. Sahlén gets out this portfolio for sale and we understand he has had no trouble in disposing of past editions, hence, perhaps, his neglect to "press agent" the work and stipulate the price when sending his review copy to THE INLAND PRINTER.

H. W. CASLON & CO., LIMITED, London, England.—Your new book on Caslon Old Face is quite the largest and most effective piece we have ever seen devoted to one type face. It is not only handsomely designed and printed in a manner to make the most of this grand old letter, but the content is unusual in the fact that it is made up of interesting and instructive articles pertaining to printing history and to the Caslon letter. It makes a distinct literary and bibliographic appeal. We are reproducing two specimens from the book so that our readers may see how the Caslon foundry employs Caslon type, but, of course, allowance must be made for the fact that we are reproducing from large pages printed on rough paper, which affects the sharpness of the type in the reproduction, and besides the effect is not so pleasing in the reduced size and on smooth paper.

THE MATTHEWS-NORTHROP WORKS, Buffalo, New York.—The book, "Completeness," is an unusually effective piece of advertising, as well as a handsome and impressive book. The cover design, the simple word of the title blind-stamped across the top of the page, with the trade-mark likewise impressed in the lower right-hand corner, is chaste as well as effective. In connection with the light gray (green hue) cover paper the stamping marks the book indisputably as a quality production. With attractive text on each right-hand page and one of your advertisements on each left-hand page one is effectively impressed with the importance and ability of your organization, even without reading the book. Cloister Old Style on dull coated stock makes an excellent combination, the type being shown to best advantage. That is not the case when this face is printed on antique stock, the large amount of ink required to print on such a paper making the type appear heavier than is desirable. Not a little of the book's attractiveness, or, rather, effectiveness, is due to the impressive page size, 9 by 12½ inches.



One of the interesting things in the new book of H. W. Caslon & Co. is the print of the colophon from the 1785 Caslon specimen book of Caslon, here reproduced.

PRINTER'S TRADE SCHOOL, Adelaide, Australia.—"Modern Ideas in Printing," a display of typography and presswork by your students, is interesting. Arrangement and display are very satisfactory, but the appearance of the work is not so good as it would be if more attractive types had been used. The face used for the body is rather too decorative and eccentric for this kind of composition. In spite of the fact that it is an open and unusually wide face it is not read with comfort, at least on the coated stock, as a result of the odd shapes of some of the letters and of the hair lines. The presswork is excellent, and, on the whole, the book is praiseworthy.

SPOTTISWOODE, BALLANTYNE & Co., London, England.—"Cathedrals" is an unusual book from the standpoint of content, being the story of various famous churches in England told in picture and text and issued by a railway to induce travel to different points. Manifestly the history of each is conscientiously covered in the more than one hundred pages, liberally illustrated in both line and halftone, so the advertiser must be complimented for the broadness of his views. It does not look like just a scheme to get business. From the standpoint of printing, the book is mighty fine, the clear typography and pleasing margins making reading pleasant, even though the lines are somewhat too long. We believe the page is large enough to warrant two columns with the type used, which would not only overcome the too great length of line in which the text is set, but would add interest to the pages, although it would not permit the use of the large initials. However, the pages are excellent as printed, the best feature from the standpoint of printing alone being the perfect manner in which the large halftone illustrations are executed in deep brown ink on India tint dull coated paper. These are used throughout as inserts, the book proper being printed on white antique paper. The cover, while having character and being pleasing generally, does not conform as a whole with the page size; it seems a little slight in comparison with the book otherwise. A more solid cover paper of darker color with a more substantial design would seem to fit better.

WARWICK BROTHERS & RUTTER, Toronto, Ontario.—"Wayagamack" is one of the most interesting booklets among many that we have reviewed this month. The lettering and illustration is characterful, the colors delightful, and the typography and page layouts excellent. The Benedictine type fits admirably into the entire scheme, which is harmonious throughout, as well as different—if not decidedly unique. The designer, as well as the printers, are deserving of considerable praise on their painstaking efforts in the execution of this booklet.

MANZ ENGRAVING COMPANY, Chicago, Illinois.—Your "Portfolio of Plant and Departments" is unusually effective. Except for the fact that the yellow background seems stronger than necessary, and thereby detracts somewhat from the beauty and style of the book, we consider the workmanship of a high order of excellence, a characteristic of all your product we have seen.

CARNEGIE INSTITUTE, Pittsburgh, Pennsylvania.—"Techbound," the product of your bindery students, is a very fine piece of work in typography as well as in binding.

*An exhibition of decorative work by
CARLTON D. ELLINGER
to be held at Laurence Gomme's Book
Shop, 34 East Forty-Eighth Street, June,
nineteen hundred and twenty four. The se-
lection consists of decorative designs used for
advertising pages of magazines, cover designs
of books, brochures & catalogues, announce-
ments & letterheads. You and your friends
are most cordially invited to inspect the ex-
hibit any time during the month of June.*

Chaste ornament handsomely done by the well known New York artist, C. D. Ellinger, combines with Garamond type to remarkably good advantage. The title page of an announcement.

P. L. STYFFE, Fresno, California.—The work is quite ordinary. The title page of the booklet, "Security Service," is unattractive, not only because of the use of three widely different styles of

letter thereon, but also because balance is insecure with the two lines of the main display flush at the left while the two other groups are centered. Underlining the two lines of the title with rules printed in red is a fault, first, because the two lines are the largest on the page—already prominent enough—and, second, because the rules detract from the type, as do the rules above and below the central group, which are too heavy. The front margin throughout the booklet is too small in relation to the top and bottom margins; in fact, the type measure is about a pica too wide for the page. It is regrettable also that one series of type was not employed throughout and particularly that old style and modern faces are combined. A booklet page, above almost everything else, should be done in a single type face.

THE EDDY PRESS CORPORATION, Pittsburgh, Pennsylvania.—"Two Banks Select a Printer" is an especially attractive booklet, effective as publicity because it is a demonstration of the reason the two banks selected the Eddy Press to execute fine booklets for them.

Spolek Typografů, Prague, Czechoslovakia.—The writer regrets

GRAPHICUM

V. L. MOSER A SPOL.

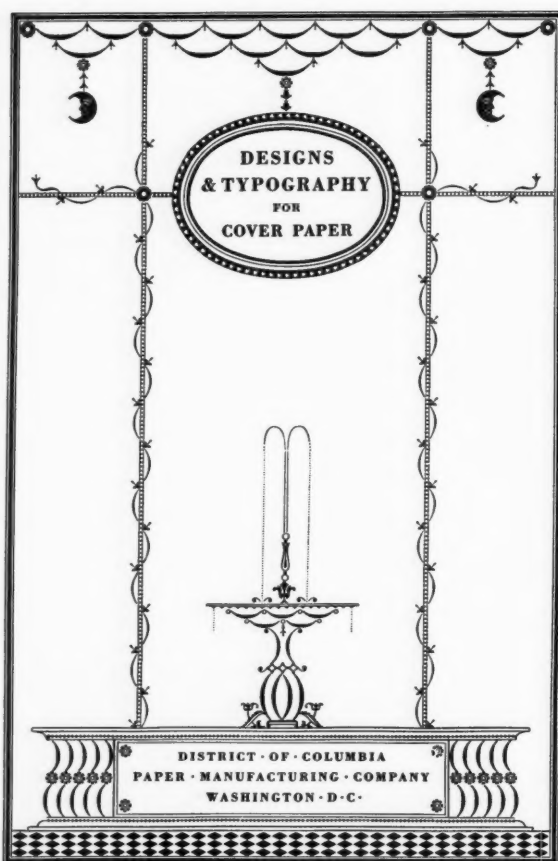
Odborný závod pro zařizování grafických živností

Praha III., Mostecká 274

Čes. pošt. št. č. 56.959

Věkové soustavy k sádkám strojům - Mo-
sard a olověné linky - Pisma dílnové a obci-
dení - Pisma dřevěná plakátová - Rotací
stroje - Stroje pro offset - Příslopné stroje
Rychlostní knižnické - Rychlostní pro
litografie - Pásovací stroje - Dřevěné
šitky - Rezačky - Postavy pro knižnický
Věkové materiálu sádkových a tiskových
Stroje pro reproduční listy
Barvy kniž- a kamenické
Speciální papíry pro tisk
a vazy

An idea for the arrangement of a novel letterhead design is provided in this reproduction from a specimen insert appearing in the latest issue of the Czechoslovakian "Inland Printer," published at Prague.



A notable book has recently been issued by the District of Columbia Paper Company entitled "Designs and Typography for Cover Paper," on which care and expense, particularly the latter, were seemingly not spared. The typography of the text section, while not consistent with our idea as to what constitutes beauty, is nevertheless interesting as a variant, so we are reproducing two pages.

CONTENTS	
SUBJECT	DESIGNER
Cover Design: <i>Women's Wear</i>	Mary McKinnon
Cover Design: <i>Pottery Book</i>	Louis A. Braverman
Cover Design: <i>Hotel Prospectus</i>	W. A. Dwiggin
Cover Design: <i>School Prospectus</i>	McGrath-Sherrill Press
Cover Design: <i>Furrier</i>	Charles Baskerville, Jr.
Cover Design: <i>Children's Wear</i>	Lucile Patterson Marsh
Cover Design: <i>Travel Book</i>	Guido and Lawrence Rosa
Cover Design: <i>Automobile Catalogue</i>	Edward A. Wilson
Cover Design: <i>Association of Brick Mfrs.</i>	H. George Brandt
Cover Design: <i>Bank Anniversary Book</i>	T. B. Hapgood
Greeting Card: <i>Christmas Card</i>	Maginel Wright Barney
Display Card: <i>Florists</i>	C. B. Falls
Cover Design: <i>Shoe Catalogue</i>	George Trenholm
Cover Design: <i>Rug Catalogue</i>	Edward B. Edwards
Cover Design: <i>Sporting Goods</i>	George J. Illian
Cover Design: <i>Mah Jong Book of Rules</i>	Walter D. Teague
Cover Design: <i>Periodical</i>	Hal Marchbanks

The preliminary pages on Executive Text were designed by Bruce Rogers and composed at the Printing House of William Edwin Rudge

he can not read your "Krasna Kniha," which means, you state, "The Beautiful Book." It is that. The typography is in Garamond type adorned to conform with the language by numerous accent and other marks. The type size is relatively large, a happy thing, and the margins exquisitely laid out. With good paper used throughout the appearance of the pages is very beautiful indeed. The binding is consistent with the highest ideals of the craft, in fact it is a pleasure to look at. *Typografia*, for what month we are not able to tell, is about the best number typographically that we have seen, some of the specimens of type composition shown therein being of unusual excellence, with makeup and presswork of a correspondingly high quality.

HIGHTON & GALLARD, Newark, New Jersey.—You have many of the best type faces, and arrange them effectively, yet in good taste, and print your work in fine manner. It is seldom we receive a package containing so many specimens that are of such uniform excellent quality. Even the simplest forms have a decided charm as a result of the aforementioned good features, supplemented by fine quality papers and pleasing colors. We do not hesitate to state that your organization is capable of the finest printing commissions.

HOWARD N. KING, York, Pennsylvania.—Your latest portfolio contains many beautiful specimens of artistic and effective typography, and we compliment you again on the pleasing manner in which you have submitted them in portfolio form, with an attractive cover design painted by your friend "R. W. T." The York Printing Company has come to the front remarkably fast in recent years, and

is now worthy of being rated one of the producers of really fine quality printing in America. Not a little of this reputation is the result of your ability in the use of type.

SMITH & MILES, LIMITED, Sydney, Australia.—From an advertising standpoint your advertising pieces, promoting the advantages to printers of having their composition done in a trade shop, are unusually effective. Typographically, they are fairly good, although needless underlining of display lines cheapens the appearance in some cases, while it does not increase the effect of the emphasis. In other cases the use of the extended Cheltenham Bold results in displeasing effects, although the fault is with the type and not with the manner of arrange-

ment. On the removal notice for the City Printing Company printed in green and black, the initial is entirely too isolated, while the size of the illustration and the space in the type panel easily permitted the use of larger type. On the other notice we regret the use of the extra bold gothic letter, although it is effective from a display standpoint, of course. Cheltenham Bold would have been equally effective, although not quite so bold, because it has form in design and is certainly not so crude as the block letter.

T. W. FARROW, Indianapolis, Indiana.—"The Work We Do," a portfolio for the Maas-Neimeyer Lumber Company containing a number of small pieces, is remarkably well done in all details, the color printing and fine papers being outstanding.

WALTER E. BAKER, New York city.—In general, your "Announcement" is well arranged, and the type, Caslon, is, of course, all right. We doubt the appropriateness of the use of "V" in place of "U" throughout, even though the composition is altogether in capitals and squared up. We suggest, also, that you develop and adopt a more original monogram trade-mark device; it is too much like one used by a Chicago typographer.

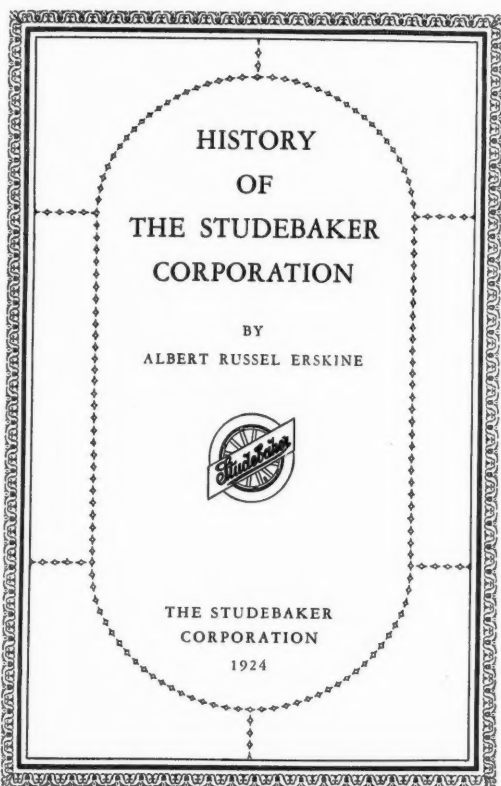
FRANCIS M. BUENTE, New York city.—"Paper Talks With Monotype" is a very attractive booklet, or portfolio.

PITTSBURGH PHOTOENGRAVING COMPANY, Pittsburgh, Pennsylvania.—The booklet prepared by you for the Standard Sanitary Manufacturing Company, explaining some of the mysteries of "Standard" advertising and issued for distribution at plumbers' conventions, is remarkably fine. The illustrations of various kinds of engravings, including process color plates, with progressive

EXPERIENCE
Frederick B Schafer
Advertising Counselor and Agent

513 Mead Building
 Rockford, Ill.

Cloister Bold, probably the handsomest bold-face type its designer, Morris Benton, or any one else, has ever designed, is here used with telling effect on a business card, giving it beauty and punch at the same time. Typography by Philip L. De Witt, with Oscar F. Wilse Printing Company, Rockford, Illinois.



Chapter 1

The Studebaker Brothers

THE ancestors of the Studebaker family first arrived in America at the port of Philadelphia on September 1, 1736, on the ship *Harle* from Rotterdam, Holland, as shown by the original manuscripts now in the Pennsylvania State Library at Harrisburg, and included Peter, Clement, Henry, Anna Margertha, and Anna Catherine Studebaker. The tax list of what was then Huntingdon Township, York County, showed among the taxpayers Peter Studebaker, Sr., and Peter Studebaker, Jr., blacksmiths and woodworkers.

The father of the Studebaker brothers, John Studebaker, was the son of Peter Studebaker, Jr. He lived in Adams County near Gettysburg, Pennsylvania, where in 1830 he bought property upon which he erected a brick house and a shop in which he pursued his trade as a blacksmith and wagon maker, and enjoyed a reputation as a conscientious and skillful workman. About 1835, considerable emigration occurred to Ohio and the adjoining states John

431

William A. Kittredge has been doing many fine things since he came out West and hooked up with Donnelly's, but quite his most outstanding achievement, all things considered, is the handsome book recently completed for the Studebaker Corporation, the title and initial text page of which are herewith reproduced in miniature (too much so, in fact). To be appreciated for its full worth, however, the entire book should be seen.

proofs and explanatory matter, are lucid and clear, besides being interesting. It is a constructive piece of publicity, which your client, as well as your own organization, may feel proud over having accomplished.

ECONOMY PRINTING COMPANY, Newark, New Jersey.—"Who Shall I Say Wants to See Him" is an interesting-looking, neat booklet and an effective advocate of direct advertising. Its chief good quality is that it is businesslike, that it goes to the heart of the thing in a direct way and without frills or fireworks. We believe such matter is appreciated by business men and possible users of direct advertising. As a variant from the customary more impressive color pieces, which seem, in comparison, to depend for success upon making recipients marvel, the dignified form is worthy of occasional use.

MAUI PUBLISHING COMPANY, Wailuku, Hawaii.—The school annual, "Malu Nani," is very satisfactory typographically, but the printing is not right. The Bodoni type face, weakly printed in a pale brown ink on coated stock, is decidedly trying to the eyes, the hair lines being scarcely visible. While the print on the halftone illustrations is clean, as a rule, here again the weakness of the color is detrimental, particularly in view of the lack of contrast in the pictures. While the advertisements are satisfactory in layout and display—and arranged in a simple manner, as is always desirable—the combination of Cheltenham Bold and Bodoni is not a pleasing one. Indeed, we recommend that only one style of type should be used for advertisements in a book of this nature and that the same family or general style, that is, modern or old style, be used throughout the book. The cover design is attractively drawn and,

printed in silver and dull deep blue, and embossed, on the brown stock, makes a mighty rich appearance.

ROBERT H. TRUE COMPANY, New Orleans, Louisiana.—"D. A. Wants to Go to Work for You" is not only a neat piece of printing, but an unusually effective argument in favor of direct advertising. THE DREYFUSS PRESS, San Francisco, California. —Your removal notice, subtitled "Fine Printing,"



An instance of constructive publicity by a paper house, the Raymond & McNutt Company, Philadelphia. It demonstrates a simple and effective way to give a booklet that desirable uncommon look referred to so aptly on one of the inside pages of this booklet as follows: "The cut corners of this booklet are the short cut to attention." Here's a real idea, folks. Try it out.

is a beautiful piece of work in the handsome Cloister type face. The paper and colors are pleasing, too.

THE STANDARD PRESS, Washington, D. C.—Unusual colors of stock feature your blotters and they rate high in attention value on that account. The selection of colors for printing is not always happy, however, the problem being difficult on account of the dark colors of stock. For instance, consider the one entitled "You Be the Judge." Here the display in white on the purple stock stands out quite too strong in relation to the body in deep purple ink. Small type on dark stock is difficult to read, but the worst feature of this combination is the striking tone contrast. If attractiveness is desired one's effort should be in unifying the tones,

in general printing the heavier items in the weaker color. The white stands out on the purple, but the gold, which, in some respects, is comparable, is too weak on the scarlet blotter. The effect, on the other hand, is excellent on the black blotter entitled "Telephone Service," the body of which is in white, and some of the display type lines and the panel for the illustration at the top in deep red.

On the blotter entitled "Rush Work" the display in weak yellow on the light blue stock is scarcely distinguishable.

THE F. W. BOND COMPANY, Chicago, Illinois. —The "Chinatown" number of *A Bond Issue*, your house-organ, is snappy and interesting all the way through.

LENNIS BRANNON, Talladega, Alabama.—"The Creed of the Talladega" is an effective wall hanger of unusual arrangement, which, by the way, is a Brannon trait.

LEDERER, STREET & ZEUS COMPANY, Berkeley, California.—Your July house-organ, *Impressions*,

is unusually good. We are reproducing the cover, which is designed along interesting and rather uncommon lines.

JOHN J. WILD, Columbus, Ohio.—Your latest work, like that we have heretofore seen, is excellent. It is never dull.

TIMES-MIRROR PRINTING & BINDING HOUSE, Los Angeles, California.—Your new letterhead is a dandy, and we regret it is in three colors and that, therefore, we can not properly reproduce it. The Goudy Old Style is a very good face for this letterhead, and Mr. Brennan handled it in fine fashion.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—"Discouraged? Think of Lincoln" is unusually good and makes a wall hanger any business man ought to be glad to hang up in his office. It will be appreciated and ought to result in good for your business.

THE RONALDS PRESS, Montreal, Quebec.—The box covers executed by you for various kinds of Moir's chocolates are about the snappiest and brightest things of their kind we have seen. In a confectioner's cases or windows they will exert a powerful pull. The artist, Louis Moen, has distinguished himself, as have also your engraving department and the pressroom.

R. S. BEARD, Plymouth, Indiana.—In every respect—type, printing, paper and colors—the numerous specimens sent us are worthy of a high rating.

THE SNELL PRESS, Newark, New Jersey.—The colorwork on the pots, vases, etc., for the Mono Service Company is exquisite, but the typography could be improved. The use of more stylish faces, type more in keeping with the artistic nature of the products, seems most essential.

WATSON-JONES, INCORPORATED, San Diego, California.—You do not send specimens often, but make a good job of it when you do. It took us some time to go through the package and give each example the once-over, but we enjoyed it and profited from it, and are sure you will be glad to know we found nothing seriously wrong with any piece in the lot.

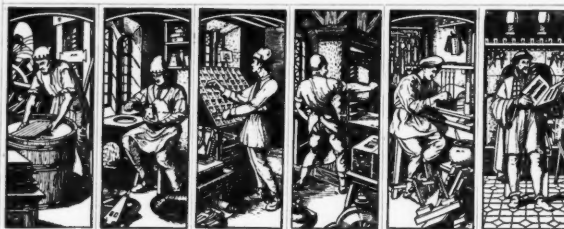
FEDERAL PRINTING COMPANY, Des Moines, Iowa.—The blotters are unusually good, their outstanding point of merit being the fact that they are not arranged in the conventional blotter style. They have punch.

CARL J. H. ANDERSON, Franklin Printing Company, Philadelphia, Pennsylvania.—The booklet "Philadelphia" has character—a look that is different; yet it is in fine taste throughout.

E. M. WILLIAMSON, Bay City, Texas.—It has been many years since the idea prevailed that ornamentation should predominate in the letterhead. We wish it had been centuries, so the idea would be entirely forgotten. If more thought had been given to the type it would be apparent to you that Copperplate Gothic and Old English are in no way related and that they are not pleasing in combination. The initial "P," covering two lines, does not align at the top with the first and at the bottom with the second, as it should. The upper section of the ornamental panel might be excused if the type in it were arranged in an orderly and pleasing manner, but the bottom one is the straw that breaks the camel's back. It is so purposeless; surely you can not feel it embellishes the design.

JAMES B. SULLIVAN, Camden, New Jersey.—Although we consider

FOR:



FROM

ZELLERBACH PAPER COMPANY
134 Battery Street, San Francisco
California

Characterful package label in the Incunabula types, probably designed by John Henry Nash, who is, so far as we know, the possessor of the only font of this type on the Pacific Coast.

there is a lot too much matter on the circular for the Washington Monotype Composition Company, the title of which is begun with "What?" the arrangement is interesting and will probably provoke enough interest in connection with the interesting headline to get a hearing. The ideas are unusually clever and they lift the pieces from the ordinary and humdrum.

THE ANGELUS PRESS, Los Angeles, California.—Your house-organ is very satisfactory, although larger type and, particularly, a larger ornament

have been used, for the text is trying to the eyes and, furthermore, inconsistent with the size of the piece.

DALY-SEEGER COMPANY, San Francisco, California.—Your small advertising pieces are distinguished by an uncommon look that will get them attention. They are well arranged and exceptionally well printed.

PAUL D. TARTER, Augusta, Maine.—All the specimens, mostly advertisements, are designed in good taste and composed in pleasing and readable type faces. They are better than average.

AMERICAN ELECTROTYPE COMPANY, Philadelphia, Pennsylvania.—Your new series of blotters, like the first, heretofore commented upon, is admirable because of the way in which it departs from the tradition in text and design. This insures a wide reading and good results. The illustrations are irresistible.

G. C. ROXBURGH, Corsicana, Texas.—The resetting of the page, "Instruction to Agents," is better than the original, mainly because the type is more pleasing and because the original is composed throughout in capitals. In the arrangement, however, the contour is not so good because the form is wider at the bottom than at the top, the reverse of what should be the case. Furthermore, we consider the line "to Agents" is too small on the newer page.

I. P. LOPATINE, New York city.—Except for the use of italic letters beginning words otherwise set in roman capitals we consider the August blotter very good. The copy, however, appears too long. Colors are pleasing.

THE DU BOIS PRESS, Rochester, New York.—Keep it up! You are publishing one of the finest and handsomest printers' house-organs in America today, in fact, we consider the April issue the finest we have seen in several years. Devoted almost entirely to the explanation and description of projective ornament it has considerable value and interest to all engaged in printing and advertising, especially those who look upon their craft as one of the fine arts. And in the hands of such people as operate the Du Bois Press, it is a fine art.

J. W. BARKER, Blackstone, Virginia.—Although not outstanding, your work is of very good average quality, especially in view of the fact that it is confined mostly to a general line of small commercial business forms.

IMPRESSIONS

for July
1924



An uncommon and pleasing house-organ cover design by the firm of Lederer, Street & Zeus, Berkeley, California. The original is in orange and deep green on antique India cover paper.

Some Practical Hints on Presswork

Part XVIII.—By EUGENE ST. JOHN



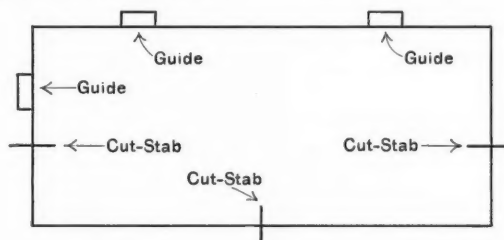
ENVELOPE CORNER CARDS.—As these paragraphs on platen presswork are rudimentary it will probably be helpful to give the details of makeready. First, the importance of careful feeding must be emphasized. Probably all feeders use their utmost care in feeding register work. Some are not so careful on jobs which go through the press but once and on which register need not be exact to the thousandth of an inch. It is better to feed all jobs as carefully as those requiring exact register. "Practice makes perfect" is, like many sayings, more brief than exact. Some feeders never closely approach perfection, but all are better with more practice. There is always the possibility of a "pull-out" and if the sheets were fed to register the stock may be saved by a second run. If the sheets were not fed to register the feeder's reputation is "shot full of holes" by a pull-out.

It is easier to demonstrate than to tell how to feed a platen press, but some pointers may be given. Each lift should be winded or rolled so that the sheets may easily be separated. If the skin of the feeder's hand is dry rather than moist, a little glycerin on the fingers is helpful in separation and feeding. The sheet is picked up near the corner closest to the feeder's right shoulder (the inside back corner as the lift lies on the feed table) by the thumb and the next two fingers and given a quick flip toward the guides. The third or the fourth (the little) finger may be used to control the back end of the sheet as it is given a secondary push along the two bottom guides up to the side or end guide, which it must reach while the platen is farthest back and before it starts toward the form. This is the way to feed to register at high speeds. If an attempt is made to get the sheet to the guides after the platen starts toward the form the result is generally disappointing. The left hand may be used to jog the stock as printed on the fly table, using a nail at the right end as guide. Jogging at this point is not possible with forms likely to offset. Instead the sheets may be spread out shinglewise or lightly dropped into a snugly fitting box, which permits each sheet to float down without scratching the sheet on top of the pile. An electric heater beneath the box helps the setting and drying of the ink.

Envelopes are generally fed flap up. Open-end envelopes are generally fed flap to the right or gear wheel side of platen. Form is located to favor easy feeding at high speed. If the form is light and all lines of type the same or nearly the same size, the only patching with overlay or underlay would be opposite defective letters. A large or heavy form should be made ready to print on a sheet of envelope stock, whether writing, bond or other paper, as carefully as any other form.

Sound the form with the fingers to make sure it lifts, and press four corners of chase down on stone to make sure the form or chase is not sprung. Place the form in lugs of bed, quoins up, and always push chase as far toward the left (flywheel side of press) as it will go. This should be made a habit and will save trouble in register. On register runs the chase should be wedged and not removed from press during the run, not even for washup. See that the grippers clear the form, form roller bearers and roller tracks. Dress the platen with one thin sheet S. and S. C., 25 by 38, 60 pounds, or similar packing paper, and pull an impression, using moderate supply of ink, which is an aid to careful makeready. With this impression and envelope make sure the form is

located in proper position. Note where the form will strike on the envelope and what sort of paper it is cut from. Using two flat sheets of the same paper envelope is cut from, make ready as if to print on flat sheet. After makeready is complete fasten a drawsheet under both bales and set the guides. Get position O. K. Then lay envelope against window pane and cut laps out as needed so that when the cutout envelope is pasted on sheet of S. and S. C. and another envelope fed to guides the two envelopes will present four thicknesses of paper to form at all points. The cutout must be accurate and the cutout accurately placed in register. The best way to locate overlays, cutouts, etc., on a platen press is to lay the sheet or envelope up to three guides. Holding it in that position, cut or stab through stock, drawsheet and sheet of packing beneath drawsheet like this:



By registering the three stabs or cuts in envelopes on three stabs made at same time in sheet under drawsheet the positioning must be accurate.

As preventive of slur from curled stock, grippers should be used as close as possible to print on both ends of envelope. If gripper can not be used, strings or rubber bands may be used.

The foregoing covers general run of envelope printing, feeding with the flaps closed. If there is a cut in the form which shows a break opposite edge of lap a sheet of dental rubber, to be had at drug stores, is helpful if placed between cutout and drawsheet. This difficulty is decreased by opening flaps before feeding. Large orders of envelopes to be printed from plates are best printed flat and made up afterward. If this can not be done, two sheets of dental rubber may be used, one below and one on top of drawsheet. The one over the drawsheet is clamped beneath bales. Holes are cut for guides.

Another way to get rid of break in the print of plates opposite lap is to insert cardboard in each envelope. These stuffers are removed after ink is dry and are then saved for another job. These methods have been in use for many years.

A later scheme is to throw the platen back and, after makeready, insert a sheet of automatic repressed felt blanket between makeready and drawsheet. This is the blanket most used on metropolitan papers' high-speed web presses to obviate makeready and is very resilient. (More about this when we discuss embossing.) Dental rubber may also be stretched over the drawsheet. The rolling-sliding type of press is most convenient for this method because of its easy platen pitch.

PLENTY OF ACTION

The senator was being interviewed. "What was the most thrilling experience of your days as a newspaper man?" asked the reporter.

"As I remember it now," replied the great man, "about the most exciting happening occurred immediately after I showed the village blacksmith a nest of type lice!"

Case of Trade Commission and Typothetæ Ended



THE case has at last been written in the famous case of the Federal Trade Commission against the United Typothetæ of America, commenced in 1919, to stop certain operations or practices then complained of. Oddly enough, the termination of the famous case was the result of the withdrawal by the U. T. A. of the petition of appeal of the commission's "cease and resist" order filed in the U. S. Circuit Court of Appeals some time last fall. A letter from Secretary Miller of the U. T. A. states that "the outcome is highly gratifying to the United Typothetæ of America in spite of the fact that the burden of telling the public is placed upon them." The withdrawal of the appeal evidently was occasioned by a letter from the commission to the counsel for the typothetæ, dated December 31, 1923, but just given to the public, in which Chairman Huston Thompson in part says:

It was not the intention of the commission to disturb in any way the educational work which the association was instituting in the field of cost accounting. The Federal Trade Commission has a number of times gone on record as approving the efforts of trade associations to inculcate in their members a recognition of the necessity of proper cost accounting as essential to the conduct of business, and endeavored in making its order in this case to leave the cost-accounting work of the United Typothetæ of America in its educational phase wholly undisturbed. The order in question touches this educational work in but one particular. The first paragraph of the order directs the association to "cease and desist from conducting its system of education in principles and methods of cost accounting in such way as to suggest any uniform percentage to be included in selling price as profit or otherwise by members or others using such system of cost accounting." This has reference to the inclusion in the text book, prepared for the education of members and others in cost-accounting work, of a suggestion that a proper rate of profit or margin to be added to the ascertained production cost for the purpose of fixing a selling price should be twenty-five per cent. In this respect only did the text book or the educational work of the United Typothetæ come within the range of the commission's criticism. And that solely because it was not an educational factor but was the suggestion of a method tending toward uniformity of selling price. *With this item eliminated, the commission found no fault with the educational work of the association in the principles of cost accounting.*

It was the intention of the commission that paragraphs two and three of its order should express a prohibition of successive steps or stages of operation, and the intent of the commission will be more apparent if paragraph three is first considered. At the time of the filing of the complaint and prior thereto the standard guide, as the commission found, under whatever name published, contained all elements of a selling price for any particular commodity with a suggestion of a standard rate of profit by which a member or other person using such guide might readily, by a process of selection of items and multiplication or addition, arrive at a selling price without regard to his individual processes. This the commission prohibited, because of the facility which it presented for the establishment and maintenance of uniform prices by those using the book. It was brought to the attention of the commission pending the determination of the issue that the publication of this standard guide had been abandoned. Yet because it was an issue charged in the complaint and the practice had been followed by the members of the association, the commission deemed it necessary to guard against the resumption of such a publication by including such a prohibition in its order.

The commission found from the evidence before it that the members of the association using the cost-accounting system in which they were educated by the efforts of the association, after putting this system into operation in their various plants, then reported to a central office upon a form provided for that purpose the results shown by the application of the system to their individual processes; and these reports were tabulated, averaged and

formed the basis of the items which were included in the standard guide, and that without the submission of such reports the preparation of the standard guide would be impossible. Therefore, in addition to prohibiting the compilation and publication of the standard guide the commission by paragraph two prohibited the association "from requiring or receiving from members or others using the respondent's uniform cost-accounting system, identified and itemized statements of production costs for the purpose of calculating average, normal, or standard costs of production, and from publishing them to members and the trade generally as a standard price list or standard guide or association cost or price list under any other name." The essential part of this paragraph lies in the sentence "for the purpose of calculating average, normal, or standard costs of production, and from publishing them to members and the trade generally." In other words, paragraph two was intended to interdict the submission of the data upon which any standard guide prohibited in paragraph three could be compiled. Paragraphs two and three, therefore, are to be interpreted as having reference to the preparation and publication of the standard guide, so-called.

The commission did not have before it, did not consider, and did not rule upon the question whether any other form of reports relating to departmental productive hour costs as isolated factors, not capable of being translated into uniform selling prices by a mere mathematical process, were or were not unlawful.

The answer to your inquiry, therefore, is that the order of the commission is not applicable to the practice of reporting departmental productive hour costs, or costs of the productive hour of the various departments of a printing plant which have nothing to do with profit or selling prices, because this question was not within the scope of the charges stated in the complaint. Those practices which were under review and which were reached by the commission's order were those which culminated in a series of items capable of being translated by a mechanical process into a uniform selling price, and it was this system to which the order in question was directed.

"This letter, removing as it does the only practical issue in the case, made the proceedings for review of the order in the court at Chicago a wholly academic question, and accordingly the typothetæ took steps to dismiss such appeal. It thus transpires that the only things which the typothetæ is forbidden to do are those which it never did do, or has long ceased doing, and sees no reason for resuming, whereas on all vital issues set out in the complaint the commission in effect finds in favor of the contention made by the typothetæ during the progress of the proceedings," says Secretary Miller in his letter to the press and the local typothetæ. "It is only fair to state that had the commission indicated at the outset what it so clearly stated to be its position in its letter above quoted, there would have been no need for the proceedings extending over the better part of six years with its large financial burden to the typothetæ."

CHRISTMAS GREETING CARDS

The personal greeting card, the one made to order for you or me, whether it contains sentiments of our own selection or make, or some borrowed from others, is more and more coming into vogue with the discriminating part of the American people. This has opened a new and promising field for the painstaking printer, which can be increased manifold by a little tactful advertising in the form of pleasing samples. Especially is this so when art and the engraver can be secured to cooperate. Christmas is the time of the year when the demand for such greeting cards is practically universal. Christmas will be around shortly. Therefore the progressive printer should now begin to plan for this profitable business. If we can help in any way, just say the word.

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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The "Boomerang" of Direct Returns

Even though the majority of the readers of THE INLAND PRINTER have never been to Australia, every one knows what the word "boomerang" means. That this article may not run the risk of being a boomerang, however, we had better start it with an accepted definition; we will take the Standard Dictionary, since it is handy. Here, on page 87, we find: "boom'e-rang, bum'e-rang, n. 1. A curved wooden missile used in war and the chase by the native Australians and having the peculiar property of returning to the thrower. 2. Any proceeding that recoils upon the originator."

To which, in typical Verneer E. Pratt "Otar" style, we add: "boom'e-rang, bum'e-rang, n. 1. A lot of talk about direct returns used in a battle of words with the buyer, which have a peculiar property of returning to the thrower at a later date, when the campaign is far along. 2. Any campaign which is not properly sold recoils on the originator."

At the very outset let the writer admit that he can not figure out the psychological reason why this is true, but he has a sneaking suspicion it can be reduced to two general principles: First, the word *direct*, being a part of the name of the medium which we make, that is, *direct advertising*, or *direct-by-mail advertising*, most of us seem prone to jump to the conclusion that all of the *results* (note this word is different from the word used in the heading, more of which anon) are always and forever likewise *direct*; second, advertisers seem more in the habit of generalizing from one specific instance than does the rest of the American public, of which that is now an admitted national trait, we believe.

A merchandiser is going ahead making his mouse traps in the Emersonian wilderness, the world beats a path to his door, and his business prospers. He starts to advertise, we will say, in the magazines, he gets a few inquiries (direct returns), but the dealers order the traps from the jobbers, who order them from the man in the wilderness, and business increases, and every one is happy.

Days pass, months go by, a printer-producer of direct advertising finds this man in the woods who makes the world come to him for mouse traps, and stirred with an imagery of the direct returns received by Mailorder Emporium, Limited, Mr. Mousetrapmaker inaugurates a direct-by-mail campaign.

From the first mailing he gets splendid *direct returns*. The second not so many, and the third still fewer, naturally. Then he calls in the printer-producer and says: "The boomerang is back upon your neck. My direct returns are falling off; I will discontinue my direct advertising."

"How is your business?" weakly wails the man who has been hit by his own boomerang.

"Fine, but then, you see, it was on the upgrade before I started the direct advertising," answers the mouse-trap maker, bearing in mind the big talk about direct returns at the time he was sold.

We bring our allegory to an abrupt close. You have read a true story, with names and businesses disguised, of the boomerang at work in direct-mail production. No one is denying the effectiveness of the magazines. I am not here to say that the mouse-trap maker's business would not, or might not, have increased had he never utilized the business-building force of direct advertising; but the point is that all too often those who are selling *direct advertising* fail to study their dictionary before they go into the business.

They fail to differentiate between *returns* and *results*. As I wrote over three years ago in "Effective Direct Advertising," "*returns* is the word commonly used to denote return cards, letters, inquiries, and similar physical forms which are sent to the advertiser by the advertisee; while *results*, broadly speaking, is the word used when intangibilities are dealt in, as when a comparison of one year's business is shown with another year's business in tons, dollars and cents, or some other common denominator."

There is so much shouting among a great many (not all, please understand me) printer-producers about *direct returns* possible through direct advertising, that a great many buyers are being boomeranged. Not that direct returns may not be secured in almost every instance, if they are the important thing (and they are in some campaigns), but because we, the makers of this medium, are going up and down the highways and *buyways* (not an error, Mr. Proofreader!) shouting about *returns* without considering whether or not returns in the form of inquiries are *the* thing. The mouse-trap maker may have secured a wholesome increase in business through the use of direct advertising and not have had a single inquiry! In fact, if he was playing the game fairly and using the jobber-to-retailer trade channel he should not have received a great many.

So much for the theory. Now let us put it into practice. And to make the demonstration all the more convincing, suppose we start out in the graphic arts industry itself.

Fig. 1 illustrates the front covers of a series of six units mailed out by a New York firm specializing in typography. (Name upon request if any one doubts the authenticity of this campaign. We eliminate the name to discuss the case more freely.—DEPARTMENTAL EDITOR.)

The six pieces had the following as their copy themes: No. 1, "Limitations of Beauty in Advertisements." No. 2, "Translating Layout Into a Successful Type Page." No. 3,

"What Induces Reading of a Sales Message?" No. 4, "The Compelling Influence of the Unusual." No. 5, "Transferring Responsibility to Your Typographer." No. 6, "Instinct—The Basic Element of Proficiency in the Arts."

that we have your name and address correct. So will you be good enough to check the enclosed postal card and mail it back to us today? For your convenience it is already signed and stamped, ready to mail, as you will observe."

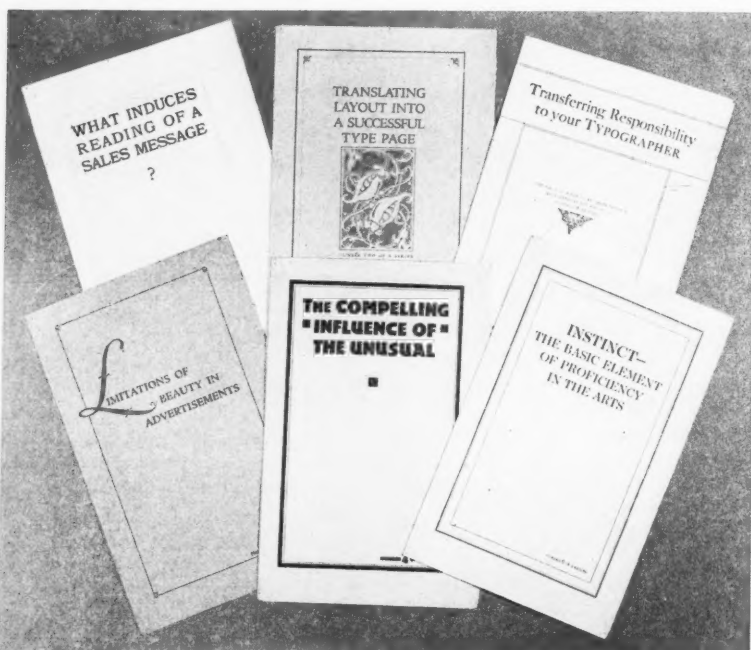


FIG. 1.—A series of six striking typographic specimens. They created an impression, but did not produce inquiries. But why should they, as this article shows?

Fig. 2 illustrates a typical inside spread in the first one—after cutting off the bottom to eliminate the advertiser's name and address, for reasons readily understood by the careful reader. Each of these was 6½ by 10 inches in size, all were French folded, each was on a different kind of paper, in a different color combination and different type set-up. The sixth one only had a return postal card, which we reproduce as Fig. 3.

In every case on the piece itself somewhere we found a phrase similar to that on the first one (see Fig. 1) telling us which one of a series this was.

This set of six pieces comes to this department with a letter which reads, in part:

"This series was mailed to a selective list of production men in reputable advertising agencies in New York, at intervals of about three weeks, and while we have had some rather flattering comments, the tangible results have been rather disappointing. Of the two hundred of the last folders which enclosed a return postal card, only two of these cards were filled out and mailed back to us.

"Personally, we had every confidence in the success of the campaign and we are wondering why the returns were so small. We feel sure that an analysis by you will be most helpful in preparing our next series."

Now for that analysis: If direct returns had been the object prior to the sending out of the first folder, a special appeal should have been sent out with the following copy theme: "We are preparing to release a series of six pieces. They will be the last word in typography in each case. They will incidentally tell you we are in that business, but they will be pieces we feel sure you would wish to keep for future reference for their suggestive ideas, etc. We will mail you the series, but wish to be certain

we find not a word displayed but the signature. That page talks about instinct and leads you up to the subject of typography with: "In typography instinct has an important place." The third page had a card (quoted herein) tipped on, and a bit of matter, undisplayed, which in the body of it told you to mail the card if you wished the next series. The only attempt at a slight display was the firm's slogan at the bottom of page 3, and that slogan had nothing to do with mailing back the enclosed card!

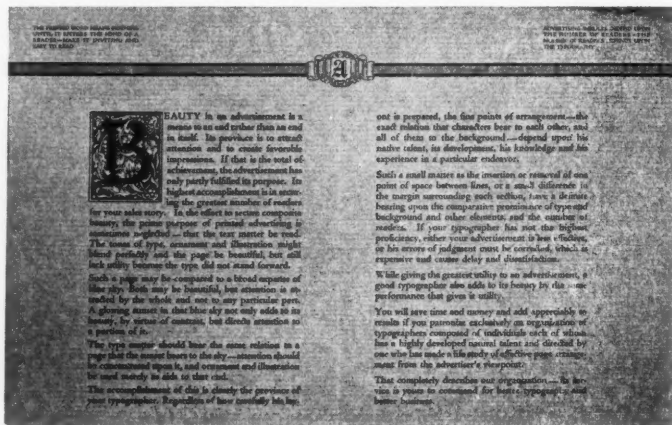


FIG. 2.—The inside display of the first of the series shown in Fig. 1. The other pieces had some of the same general effect, but each was different in setup.

Going a step further, consider the mailing list, two hundred production men of advertising agencies, men worried with detail, bothered by appeals to buy, many of them quite willing to shift their typographic burdens to other shoulders, but realizing that such a step will cost more and that the advertiser is already yelling at the high cost of composition.

In short, there was never a clear indication in this series that any direct returns were sought, and so none could be expected.

Suppose we switch the thought now to a positive example.

Fig. 4 shows part of a series of ten pieces with the firm name here covered so that it corresponds with Figs. 1 and 2). Each is different typographically. They were merely two-color cards. All were purple and black; all mailed under their own cover for one cent each. They were mailed ten days apart to a list of prospective buyers of printing in Chicago, a total of three and one-third months for the series, as against four and one-half months for six pieces in the preceding example. There was no attempt to get an inquiry in any case, but an aim to build business — to get *results!*

Here is what the owner of a print shop tells us, without a desire to boost himself or his service, merely as one printer to another, talking over their business affairs. Note especially he admits he does not know the secret of the results:

"Here's a little bunch of ten-days-apart chatter. Here everybody is pretty slow. We are busy, thank the Lord! I wonder if the ten-day stuff is doing it. Who knows? Hope you'll like them."

Why should the president of one concern be sad and discouraged with direct advertising, and the other mystified but pleased? The second series went out as *reminders*. The concern issuing them realized that reminders must be frequent. It chose to put more money into a greater number of pieces of less cost per copy than to get out a few pieces of great individual cost. Each displayed the name of the advertiser clearly and displayed its message succinctly.

Constant repetition, ten days apart, drove home the idea, made dents in the minds of the recipients and got *results*. Inquiries were practically *nil*, but why should the printer worry? He got the business.

Do not misunderstand, perchance. This is no plea for jazzed-up campaigns of many pieces of small cost and size.

Nor is it an attack upon the use of good paper and splendid typography. It is an attempt to throw into relief the claim that one must remember that *direct advertising* can be used

Name

Address

Gentlemen:

I have been interested in the series of monographs you have been sending. I should be glad to receive the next series. I am always interested in better typography. I shall be glad to talk with you about it on (date).....

Signed

Firm Name

Address

FIG. 3.—Return postal card sent with sixth unit of series shown in Fig. 1.

for a lot of other things besides direct returns, some of which are sometimes of far greater importance.

Finally, having shown practical examples and theorized on the subject, let's turn to *facts* proving the point. We shall take the mail-order houses and one of the prominent chain stores, where *direct returns* come in from every form of merchandising and advertising.

Fig. 5 is a chart which shows the sales, in millions, of Montgomery Ward & Co., Sears, Roebuck & Co. and Woolworth stores from January, 1923, to May, 1924. Note there are curves for each, and hills and valleys in each curve. On each curve for the mail-order houses is a series of stars. The point of our whole story hinges on those stars. What do they represent? They represent when new catalogues were issued (direct mail). Note how sales increased in each case immediately after, not only in the mail-order house books but also in the volume of the chain store.

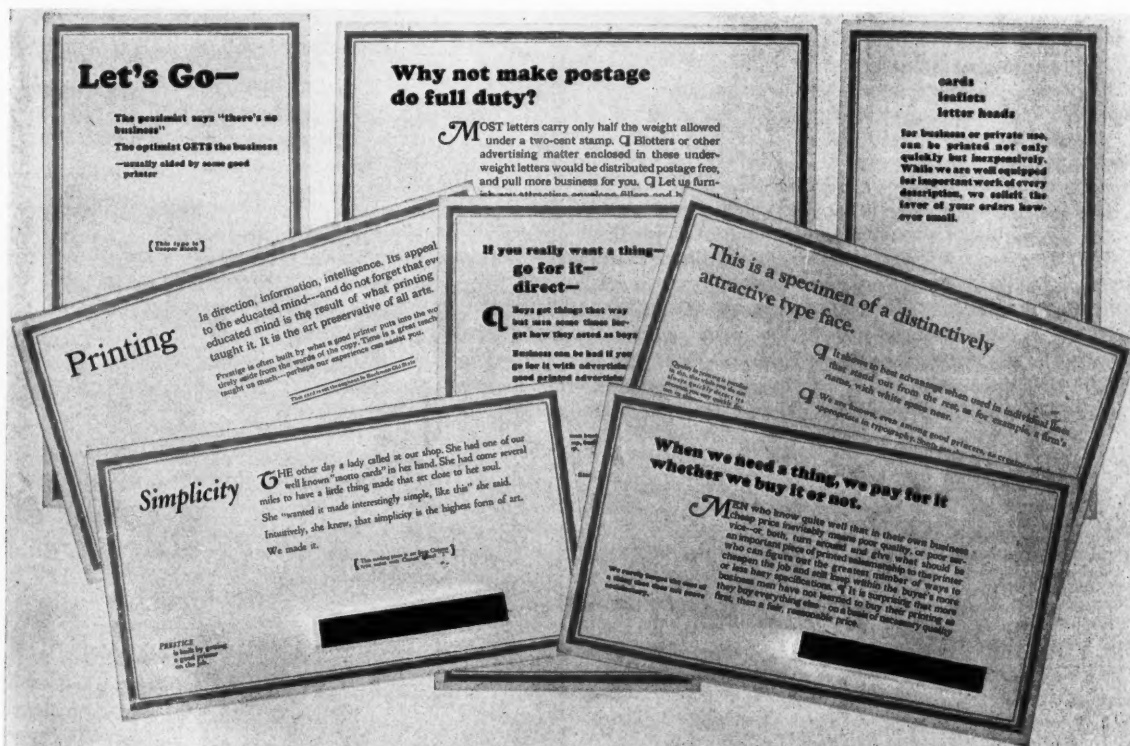


FIG. 4.—Part of a series of ten mailing cards, originals 8 by 4½ inches, each in black and purple on gray cardboard stock — just as they were mailed, except for the advertiser's name. This series likewise did not produce inquiries — but — read the text to see what it did do.

Now, then, if direct advertising was the one exception to the law of diminishing returns in all of the advertising world, does it not stand to reason that Sears, Roebuck and Montgomery Ward would bring out new catalogues *daily* to keep their sales total ever increasing?

A. C. Hunt, writing in *Good Hardware*, comments on Fig. 5 in this manner: "Mail-order houses unfailingly have two sales drops every year. These do not proceed from any economic cause. The upper and lower lines represent mail-order houses. Crosses are shown on this chart to tell you when these houses send out their new catalogues. As regular as clockwork a new catalogue will register big sales. And just as regularly

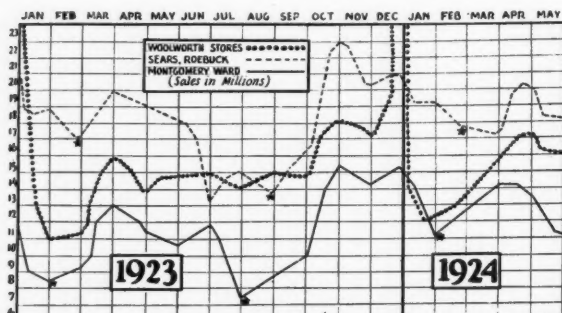


FIG. 5.—Mail-order houses do not boomerang themselves into thinking that direct advertising is the one medium wherein the law of diminishing returns does not set in, as this chart showing the sales, in millions, of two mail-order houses and the Woolworth chain stores proves. The stars indicate when new catalogues were issued. Note how sales increased immediately afterwards. Yet they realize they can not afford to get out a new catalogue every day, for example. The text clarifies this thought and shows how many printer-producers are unfortunately hurting direct advertising by overemphasis on returns when they mean, in many cases, results.

those sales move steadily downward until another issue of catalogues is mailed. This proves there must be a constant change in ways of attracting buyers' interest."

In the same manner, if you *must* have inquiries (direct returns) from a direct advertising campaign, you must devise new ways and means of attracting attention, arousing interest and exciting desire *to act*.

Architects, for example, are a hard-to-get-to-inquire class, but one firm of direct advertising specialists on behalf of a manufacturer selling that field has succeeded in maintaining an average of inquiries in excess of three per cent per month for a period of fourteen consecutive months, or a total of 42.2 per cent of the list have inquired in a period of fourteen months. This could be done only by putting every pressure on direct returns. Those pieces seek not to build good will (except indirectly), or to put over a beautiful piece of typography which is a delight for type-weary eyes, but each of them is a mail-order appeal for "send the card."

If we may speak out in school, much of the trouble more than one direct advertising producer finds himself in sooner or later is due to the fact that he has *destructively* rather than *constructively* merchandised the medium he would sell. He has, for example, attacked the business papers in order to sell a direct-mail campaign. He has said, in effect: "You never get inquiries from business papers (trade journals). Put on a direct-mail campaign, and you will get 42.2 per cent returns the same as did the manufacturer selling to the architect, etc."

The manufacturer switches his appropriation, or puts an additional sum in the direct campaign, and does get some inquiries, perhaps gets a great many, some of which are necessarily from the so-called curiosity seekers. The manufacturer, then, instead of judging his *results* in a business way from the use of *direct advertising* supplementary to, or supplemented for, *trade papers*, begins to judge it on the basis upon which the printer's salesman sold it to him—"returns."

The boomerang has hit the seller in the head once more! Advertisers generally will go on for years getting few or no

inquiries from magazines, trade journals, posters, newspapers, etc., and continue to advertise, and *note the curve of sales go up and up*. Let him try direct advertising for a few weeks or months, and all too often he starts to talk about "inquiries" and "direct returns" and refuses to consider the new medium in the same scale of measurement as the other mediums. Why? You may "cuss" the advertiser, but his state of mind almost always is the result of the way in which he was sold.

A few weeks ago one of the best known New York agencies, commended everywhere for its frankness in its appeals to sell its services, ran in *Printers' Ink* an advertisement which seems to the writer to offer a fitting capstone to the argument of this article—"Do not throw out boomerangs in order to get business"; instead, sell constructively on the basis of results. The advertisement read:

"In a long experience in dealing with advertisers and advertising we have done some very good work—and some very bad.

"Where we have done our best we have so uniformly found one condition that that condition is now the most important consideration to us in judging the probability of satisfactorily serving a new client.

"We have found that our best work results when we are permitted to give our time and thought to the advertising instead of to the advertiser and his state of mind.

"You might put it this way—that we are interested in advertisers who consider their advertising our chief problem, rather than those advertisers who, consciously or unconsciously, cause us to consider them our chief problem."

Or, as still another advertising agency (whose ideals in many particulars every printer-producer must emulate) has fittingly phrased it: "Advertising to please the advertiser does not always sell goods."

Beware the boomerangs!



The Typesetting Machine—"In the Days That Wuz"
Cartoon by John T. Nolf, Printer-Artist.

Better Days Are Approaching

By MARTIN HEIR

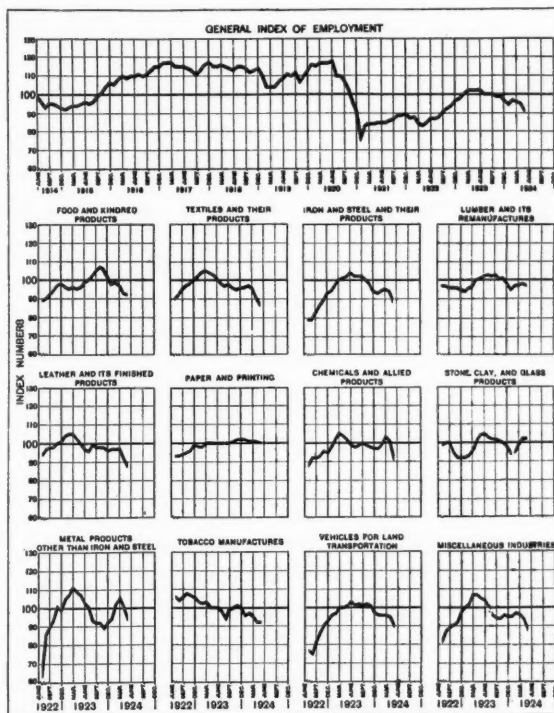


THE business tide has turned, is the almost unanimous opinion of the business reviewers at the end of the second week in August. The past six months have seen a severe drain on the resources of the country in the form of non-production—closed factories and consequent unemployment of men and machines in productive work—while money has gone around begging for a chance to produce, at interest rates lower than ever before in the history of the country. Old Man Business has been a sick, decrepit old man indeed.

The business condition has been a peculiar one. The economists say that money has been abundant but capital scarce. With capital in this case is meant money at work. "Money is cheap in the United States despite a serious scarcity of capital and despite grievous delays and setbacks to the hoped-for reconstruction of Europe," says the economist of the Chase National Bank, New York.

Consequently the ailments of Old Man Business can not be called a panic. A panic means run on banks, called loans, frozen credits, high interest rates even on gilt-edge securities, temporary accommodations hard to obtain and banks going to the wall with a crash. Nothing of the kind has happened. Savings accumulations in banks, and bank clearings, have rather increased, while accommodations could have been obtained at low rates of interest even on second-grade commercial paper. No banks have gone to the wall except as a consequence of the speculations of crooked officials. Still one factory after another has closed down, throwing men and women by the thousand out of productive work, thus shutting off their earning power at the source, while still other factories

have been running at twenty, thirty, forty and fifty per cent of capacity. For instance, at the end of July only one shoe factory was running in the Chicago district, the one exception running at forty per cent of capacity, although its product is nationally advertised. Another large Chicago manufacturer laid off between six and seven thousand men and women in June and July. No wonder printing orders are few and far



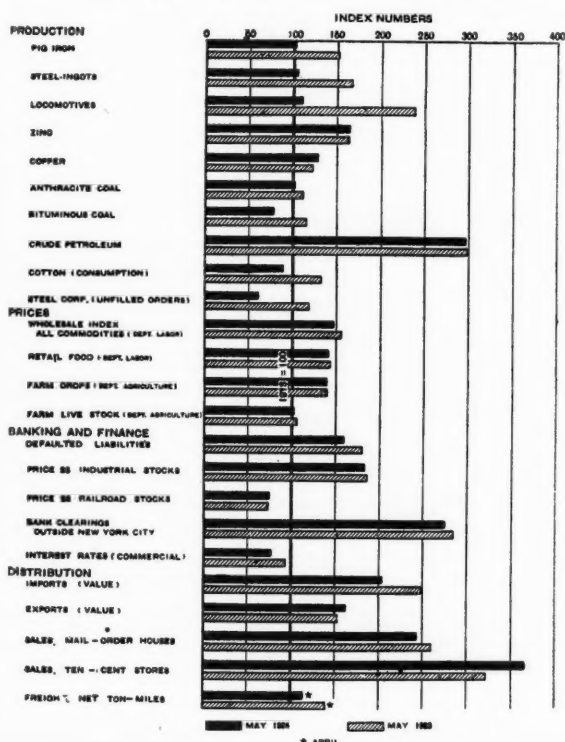
Employment in Manufacturing Industries

Drawn from data compiled by the U. S. Department of Labor and representing weighted indexes based on the number of wage earners in the respective industries in 1919.

between! The depression is not a financial one, as we have seen; thanks therefor perhaps being due to our efficient banking facilities as typified by the Federal Reserve System. It is purely industrial. But how come?

Some industrial reviewers blame the depression on the slowness of Congress in passing tax-relief measures; but the income-tax law went into effect without perceptible change in conditions. Others place the blame on the presidential election, advancing the superficial claim that presidential years always are bad to business. This phantom bugbear was punctured in a recent article in the *Chicago Tribune*, where it was pointed out that only three out of our twenty-eight presidential years were marked with business depressions, capping its statement with the following assertion: "Politics may slow up business extensions and new ventures, but the buying power of the American people continues to create markets for fighters." In other words, it is safe to bet on the U. S. A.

The real crux of the matter, however, seems to be that the present industrial depression is the tail end or hangover of the one started in January, 1921, as an aftermath of our industrial spree of the previous two years. "The world needed an industrial readjustment to bring it back to normal," as one



Business Indicators — Comparison Between May of This Year and Last

economist puts it. If he had said that the world needed an industrial readjustment to bring it back to its senses, or to make it stop in its mad dance and play for a minute's stock-taking, a national or world inventory, so to speak, we believe he would have hit the nail on the head.

"General business comes and goes—swings with regular movements up and down, and all attempts to stimulate it artificially are ineffective, except perhaps for a very limited period," said President Willson, of the American Writing Paper Company, at the Wilart get-together meeting, adding: "The year 1923 was one in which in nearly all lines production exceeded consumption. Manufacturers faced a condition unlike that during any preceding period except possibly the year 1920, and more exaggerated than that. The expansion of industrial units in 1920 brought the production capacities of our industries to a point beyond the possibilities of consumption, except during war periods, and today we face a condition where possibly only seventy-five to eighty per cent of our equipment can be utilized."

But now we have had our lesson and the tide has turned; not to any great extent yet, to be sure; still enough to be seen without straining our eyesight. "As Maine goes, so goes the country," says the political forecaster; "As the steel industry goes, so goes the country," says the economic forecaster. The steel industry is a reliable barometer of business, not primarily because it is the largest one in the country, but more so because every other industry, especially transportation and machinery manufacturing, needs more or less steel as raw material; consequently each little movement in the activities in these industries is immediately reflected on the steel industry.

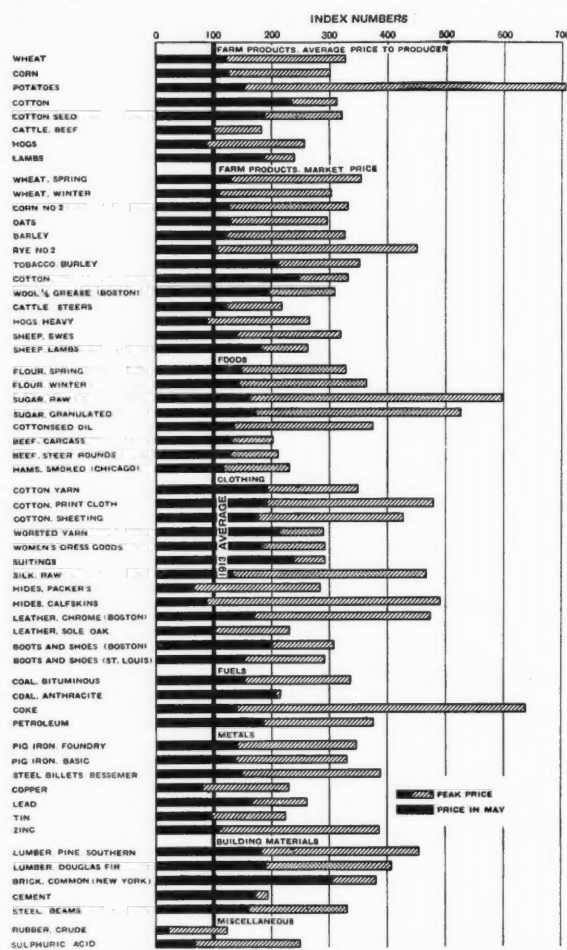
"Recovery of the steel market continues, but its progress is decidedly slow," says *The Iron Age* for August 12. "The volume of buying has increased slightly, the rate of mill and furnace operations has held the ground it gained last week, and inquiries are encouraging. The record of unfilled orders is particularly significant because of the comparison that can be made with conditions existing in 1921. In that year a decline of 364,619 tons was recorded in June, a recession of 298,398 tons in August, and a gain of 28,744 tons in September. In 1924 the decline in May, June and July has been 580,358, 365,584 and 75,433 tons, respectively. The precipitous reduction, coupled with the fact that the total of unfilled orders on July 31 is the smallest since May, 1911, is regarded as an indication that the turn is near."

The Iron Trade composite for fourteen leading iron and steel products for the week ending August 9 is \$39.31, compared with \$39.29 the week before, and \$44.87 last August.

That's Indicator No. 1. Indicator No. 2 concerns a big increase in foodstuff prices, opening a chance at the meatpots of our country to the farmers. At its lowest prices in the middle of April, wheat was selling at 95 cents a bushel on the Chicago Board of Trade, while corn in January was selling as low as 74 cents a bushel. At the time of writing, Red No. 1 and 2, practically the only wheat grades available, are selling at \$1.30, and No. 2 mixed corn is selling at \$1.17½, No. 2 yellow corn at \$1.18¾, also on the Chicago Board of Trade. The latest crop estimates by the Government forecast a wheat crop of 740,000,000 bushels, with a gain in price of \$259,000,000. The same report forecasts a corn crop of more than two and a half billion bushels, with a gain in price over the low of last year's crop of \$1,100,000,000, or a gain in value of these two commodities alone over last crop's low of nearly \$1,400,000,000. Add to this the gain in the value of the coming harvest of oats, rye and barley, the increase in the value of our present harvest should be close to one and a half billion dollars without mentioning hay, potatoes, fruits, tobacco, etc. Food commodity prices, however, are susceptible to the law of supply and demand, and therefore are easily manipulated and open to violent fluctuations. But as nearly

all other food-producing countries report crop shortages, and as our own corn crop is likely to be from seventeen to twenty per cent below the 1923 crop, we look for higher prices rather than lower. Again we bet on the U. S. A. And a billion and a half dollars increase in the value of the present harvest means a great heap of money with which to purchase other commodities.

"There are many persons who have questioned the economic value to the country of the recent advances in the price of wheat, corn and other farm products," says the *Chicago Journal of Commerce*. "These say that it will not mean much to the farmer because he has very little to sell in order to take advantage of the higher prices. To some extent this may be true, but it is not entirely so, as evidenced by some developments in the agricultural districts. An observer in

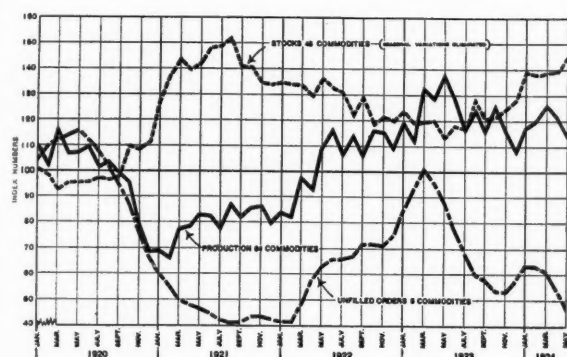


Wholesale Prices in May Compared with Peak and Prewar Prices
Relative prices 1913=100. April prices latest plotted.

Council Bluffs, Iowa, has this to say: "We, right here on the ground, already are feeling the effect of higher prices for agricultural products."

"He says that the banks in southwestern Iowa are unfreezing some of their credits through hogs, corn and such wheat as is grown in this section.

"The latter condition is borne out in conversations with Chicago bankers, who declare that the paying up process is not evident only in Iowa. They are experiencing the pleasant feeling that comes with correspondent banks paying down some loans which have been carried for two, three and four years, in many instances.



Relative Production, Stocks and Unfilled Orders in Basic Industries
Monthly averages 1920=100.

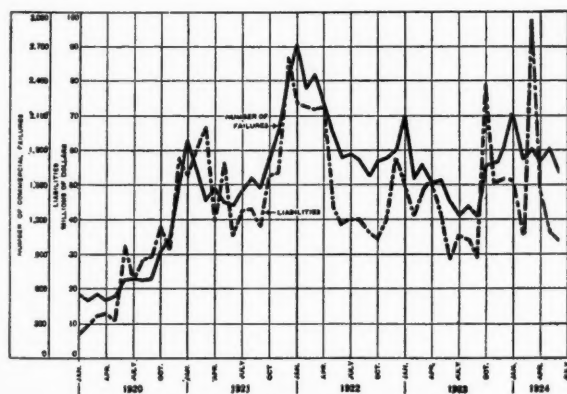
"That alone is an important economic condition. The farmer is gradually getting out of debt, and the higher prices for the products he has available for the market are aiding him in no small measure. The banks in turn are getting some of their assets released from the state of freeze which has gripped them since the deflation of 1920 and 1921."

Indicator No. 3: But in other directions there is strong evidence that the farmer has goods to sell, and that he is taking advantage of the high prices now prevailing. Railroad officials report that they have had tremendous movement of grain since the last week of July. The Rock Island, for instance, showed a jump of a million dollars in revenue above the corresponding period last year. The Great Western, which operates through a rich wheat area, loaded 3,684 cars in the week ended August 9, as compared with 3,444 in the corresponding period of last year. Including the revenue cars received from connections, the Great Western handled 6,438 cars, against 5,947 a year ago. Until recent weeks, the road's car loadings have been running less than in 1923.

In consequence the July and August earnings of the carriers are going to show up exceedingly well, according to railroad officials. They anticipate an excellent traffic movement and consequent improvement in earnings in the last half of 1924, a condition which did not prevail, for the granger roads at least, in the first half of the year.

With the increase in operations, the railroads are now taking on men at a rapid rate. Both trainmen and shop forces are being steadily increased by practically every railroad operating out of Chicago. One division official declared that in ten days operating forces under his control increased fifteen per cent, owing entirely to the heavy movement of grain.

This means a heavy reduction in unemployment and a consequent increase in purchasing power among the workers as well as for the farmer, all traceable to the improvement in the



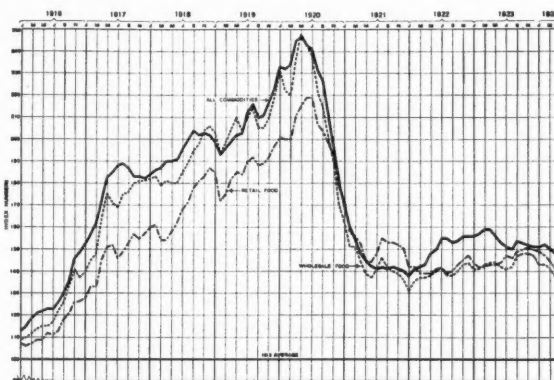
Business Failures and Amount of Liabilities

agricultural districts of the country, by reason of bountiful crops and the prevailing higher market quotations.

"Millions of dollars will be distributed in the West as a result of big crops and increased prices," President H. E. Byram, of the St. Paul railroad, said on returning from a tour of the West. "Most lines of trade are hopeful, although immediate improvement is not so noticeable. In other years with prospects as good as this season, such prospects have been more quickly reflected than this year."

"I am strongly of the opinion that there will be considerable revival of business in the fall," says President Frederick H. Ecken, of the New York State Chamber of Commerce, in a communication to *Forbes*. "All indications point to and favor such a development. At the present time the shelves of retailers and manufacturers are extremely low; there has been no accumulation of stocks, either raw material or finished goods, and manufacturers and retailers have virtually been working on a hand-to-mouth basis. The manufacturer knows that the railroads are now able to handle his shipments, and instead of having thirty to sixty days' supplies on hand, he has been maintaining only from ten to thirty days' supplies."

"Within thirty days there will be a very definite and easily measurable upturn in business," says President Reynolds, of the Continental and Commercial Bank, Chicago. "I mean by that, something more than a change in sentiment and a foundation for hope. Any careful study of the situation must



Comparison of Wholesale Prices for Raw Materials, Producers' and Consumers' Goods

1913 average prices used as 100. May is latest month plotted.

reveal that, while some industries have suffered remarkable declines in activity, the volume of all business and the profits they return have been better than has been generally conceded and better than sentiment seemed to reflect. Business is fundamentally sound, despite the difficulties of some specific industries. Unless one is prepared to believe that there is something calamitous hanging over us that we do not understand, one must conclude that immediate business betterment is inevitable."

Indicator No. 4: The conditions in Europe are also slowly but gradually shaping themselves for better days. On August 16 the conference in London on the Dawes plan, the foundation of hope of a strife-ridden world, finally reached an agreement on the evacuation of the Ruhr by French troops, German reparations payments, a German loan of \$200,000,000, etc. This will remove one of the greatest obstacles to world prosperity and probably open the European markets for such American goods as may be spared after home consumption has been taken care of.

"The adoption of the Dawes report by the London conference has meant the conclusion of perhaps the greatest effort since the war to bring about financial stabilization in Germany and economic reorganization in Europe as a whole," reads an

article in *Commerce Reports*, the weekly survey of foreign trade issued by the Foreign and Domestic Bureau of the U. S. Department of Commerce, which goes on to say:

The stabilization of the European economic situation will result in a revival in world trade, in which our country is bound to have its share. According to most recent estimates, the actual quantity of merchandise now entering into international trade is around only eighty per cent of prewar figures. This slowness of business conditions which has persisted five years after the conclusion of the war is chiefly caused by the lowered standards of production and consumption over a large part of eastern and central Europe—an economic derangement which has been awaiting a settlement of political problems. Naturally, European business stability will have as a result increased exports of European goods. This will bring with it sharper competition in outlying markets but at the same time a raising of the consuming power of the entire world, particularly the disturbed areas of Europe, and the increased demands for goods will cause a general rise in the standard of living all over the world.

A revival of business in Europe will naturally stimulate American exports of cotton, grain, meat products, petroleum, copper, lumber and many other staple commodities. The steady flow of these products into European trade channels is a strong guaranty for world peace.

As the prosperity of the printing industry is dependent upon and follows closely the general prosperity of the country, the improved conditions as outlined are already beginning to show their effect in increased inquiries and new orders. At the organization meeting of the Graphic Arts Association of Chicago every printer interviewed met the questions asked with cheerful smiles and statements that business was improving, some even asserting that business was good. There is still, however, a considerable number of men out of work, but it is hoped that in September or the beginning of October all available men will be employed.

The supply houses also report better business, especially the paper jobbers and ink men. The fact in a nutshell is that prosperity is approaching, so "don't step on its shirt tails, hollering whoa," as former Governor Flower, of New York, once said. For, as the Irishman said about his good woman: "If she is worth having, she is worth fighting for."

The charts used in this article have been copied from the July issue of *Survey of Current Business*, issued by the U. S. Department of Commerce, and may be depended upon in every respect.

IMPORTANT NOTICE TO TICKET PRINTERS

You need not report to the Internal Revenue Office the printing of any admission ticket on which the admission fee is less than 50 cents, according to the revenue act of 1924 (income tax law). The new revenue act, which went into effect July 1, abolished the tax on tickets of admission to any place of amusement on which the admission fee is 50 cents or less, consequently the printer printing such tickets has nothing to report. But in all cases where the admission fee is over 50 cents, the printer must report the printing of the tickets as formerly. And the exact price of admission, the amount of the tax, and the total of the admission fee and the tax must in all cases be printed on the ticket, if the admission fee is 51 cents or more. This is important. The term "admission," according to the law, includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

The new law contains a number of exemptions. For instance, Section 500 (b) says: "No tax shall be levied under this title in respect of (1) any admissions all of the proceeds of which inure (a) exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, societies for the prevention of cruelty to children or animals," etc. But this is none of your business as a printer.

To be entitled to print such tax-exempt tickets, your customer must produce a duly signed "certificate of exemption from collection of federal tax on admissions," Form 755 A. If a customer produces such a form, you are safe in printing the tickets without the tax added and even without reporting the printing, but for your own safety we advise you to keep the certificate for at least a year after such printing.

You may also as a business service advise your customers when and how they may obtain such exemptions if they are entitled thereto. Besides the organizations mentioned, the following are entitled to tax exemptions and may apply for them at the nearest revenue office: "Societies or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or of improving any city, town, village, or other municipality, or of maintaining a coöperative or community center moving-picture theater—if no part of the net earnings thereof inures to the benefit of any private stockholder or individual; or (b) exclusively to the benefit of persons in the military or naval forces of the United States; or (c) exclusively to the benefit of persons who have served in such forces and are in need; or (d) exclusively to the benefit of national guard organizations, reserve officers' associations or organizations, posts or organizations of war veterans, or auxiliary units or societies of any such posts or organizations, if such posts, organizations, units, or societies are organized in the United States or any of its possessions, and if no part of their net earnings inures to the benefit of any private stockholder or individual; or (e) exclusively to the benefit of members of the police or fire department of any city, town, village, or municipality, or the dependents or heirs of such members; or (2) any admissions to agricultural fairs if no part of the net earnings thereof inures to the benefit of any stockholders or members of the association conducting the same, or admissions to any exhibit, entertainment, or other pay feature conducted by such association as part of any such fair—if the proceeds therefrom are used exclusively for the improvement, maintenance and operation of such agricultural fairs."

The law also provides that "The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back of that part of the ticket which is to be taken up by the management of the theater, opera, or other place of amusement, together with the name of the vendor if sold other than at the ticket office of the theater, opera or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price are not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100."

WHO INVENTED MOVABLE TYPE PRINTING?

Shall this remain an everlasting question? William M. Ivins, Jr., opens up the controversy once more when he states: "The actual invention of printing with movable types was probably not made by any one man. There are legends about Coster of Haarlem, there are legal documents relating to Gutenberg of Strassburg and Mainz, as well as notarial records of experiments by Waldfoegel at Avignon in 1444. But there are in existence no books or pieces of printing that can be definitely proved to be printed by any of these three men. The latest word on the subject is Dr. Voulliéme's note of a communication from Dr. Zedler to the effect that Coster probably printed with movable types before Gutenberg did, and that Gutenberg's invention was the typesetting mold. The fact is that printing first became a business at Mainz, in the years between 1450 and 1460, and spread from there over the world."

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The "Shopping News" Movement

A recent development in the advertising field and in community activities is the "shopping news" as special advertising. In the West more than elsewhere, we believe, the plan is being promoted by merchants and business men, and we find it now showing up in special sections of the newspapers.

President Gabbert, of the Southern California Editorial Association, asks whether this movement is here to stay, and answers his own question in the affirmative. He then goes on to state:

"The real success of a shopping news edition is dependent on several factors, the most important of which is the coöperation on the part of the merchants to make it a real emporium for special values in merchandise. In some cities, such as Los Angeles, the shopping publications are generally controlled by the merchants themselves. They print the publication, pay all the bills and see that it comes out even. In other cities the shopping publications are owned by individuals who hire them printed, pay for distribution and other costs, and are in the business merely for the purpose of making money. In still other places these publications are controlled by the newspapers, who make their advertising contracts with the advertisers and handle the business free from any outside control. Under this plan the advertisements are quite frequently required to be run in the newspaper as well as in the shopping news edition. Another way is a combination of several of these plans. It consists of combined control by the newspaper and the merchants' association of the city in which it is published. None but accredited members of the association are allowed to run their advertisements in this issue. Their copy is edited and care is taken to see that none of the merchants advertise the same first-page features. The issue is made a part of the newspaper itself for all local subscribers, and is given away free so as to give complete coverage in the homes of the territory.

"It is found that a shopping news publication is not successful unless all the merchants participating in it give it their careful attention and advertise special offers for the front page of every issue — offers that are well worth while. When a special shopping day is designated by all of the advertisers and all of them give special values for that day, it comes to be looked forward to with great interest on the part of the readers. The shopping news appears to be the only means of complete coverage of a city. It makes it possible for the poor person unable to subscribe for both local newspapers to get a line on all of the best bargains offered. It can be made to accentuate a poor shopping day of the week and make a good day of it. It can be made the means of developing poor advertisers into good advertisers. It has promising features and will remain in one form or another. It is in danger of being spoiled in some fields where the local newspaper managements are not in control. If fostered and carefully controlled there

is every reason to believe that it will be of benefit rather than a detriment to most fields."

In these observations by one who has had experience with this growing feature of mercantile advertising there is subject for much thought. Your community is going to be struck by this new development sooner or later, and possibly publishers in the small daily fields will promote it. If they do not, the transient and grafting advertising promoter will promote it. Be ready for him if he comes, and have your plans and your proposition ready for the secretary of your local chamber of commerce. He wants your coöperation and needs your ideas and suggestions to help him, even more than you need his. But you can secure his services and interest for your own benefit as well as that of your community, rather than permit him to become interested in or tied up with a transient outfit of any kind. In other words, when it comes to advertising in your community, don't let anybody or anything convey the idea that you and your newspaper are not *it*.

Value Newspaper Field, Rather Than Equipment

A young man who has been successfully engaged in the business of publishing a country newspaper for fifteen years recently sold out, and writes now, stating that he has also sold his home and must locate somewhere immediately. He had looked over several propositions with a view to getting located in a larger town and capitalizing on his good fifteen years of experience, but had been unable to connect with a suitable deal. Now he finds that desirable newspaper propositions are hard to get, especially such as meet his ideas. He is making the mistake of looking too carefully at the equipment of plants he has investigated and letting small and inconsequential considerations detract from the real advantages of the fields he has inspected. That is the conclusion we come to from his letters regarding the matter. This man is in the very prime of life. He has a capital in his experience that is worth more than the few thousand dollars he can now command to get into business. But he can not make that capitalized experience do him any good if it is applied to a job press of more or less ancient vintage. The fact that a job press is listed as worth \$300 in a deal when he knows it is an old press and worth not more than \$150, is one of the last things he should notice in the consideration of a proposition. The important thing is whether the field will supply work and make that job press earn money. If it will, the old press will soon be succeeded by a new and better one should he take the plant over. And it may be fortunate for him that it is an old and badly used press. He will thus be more easily separated from it and can add to his equipment an up-to-date and more serviceable machine. Likewise, one plant he viewed had a poor cylinder press for printing the newspaper. The proprietor had been getting along with it and was satisfied that it filled his needs all these years. But this

man had in mind a machine of thrice its value as the ideal for such a plant, and with this and other discrepancies he noticed he passed up another possible deal. Possibly he might well have blinded his eyes concerning this press, for if the business of the field warrants a better press and he should be able to advance the business and make such a press necessary, he would be very fortunate in the fact that he has to sacrifice only a poor machine. Not the equipment in all its details, but the business of the newspaper and printing plant under consideration is the real value in what he may purchase.

In a Middle West daily field there is a plant far inferior to its business requirements. In fact, the entire equipment of the plant would harmonize with a hundred thousand dollar business. Yet the business is earning dividends on five times that; a new building is under way that will cost \$200,000, and a new newspaper press is ordered for installation at \$100,000, which will be the last word in perfection for that sort of machine—and the present publishers, if selling out, would have valued their old equipment at very little compared to the value of their field.

Such are the considerations in valuing newspaper properties, that no person can tell within hundreds and thousands of dollars what their real value may be. Assessors and equalizers and income-tax men sometimes think they can set such value, when the proprietor or owning corporation itself is unable to make such valuation. One large daily publisher recently stated to this writer that he did not know what his property was worth, and further, that nobody else knew, nor could they tell within hundreds of thousands of dollars. Yet some officials would assume to set the value. Which means that, at the time, the property may be going under a good organization and good conditions and making a mint of money, but under different management and adverse conditions it might be a losing proposition. We always hesitate about valuing or setting a price on a plant, large or small, for anybody else. People wishing to buy should know their own game, should gage their own capabilities and at least have the ability to appraise the field as well as the plant. Some of the biggest and best have made grave mistakes in such valuations.

Observations

The Field Managers' Association was called by President Beemis, of Colorado, to meet in Salt Lake City at the home of the Porte Publishing Company on August 11. Last year the association was formed at a meeting held in Denver, with half a dozen of such field managers of state newspaper associations present. Edwin A. Beemis, of Littleton, Colorado, was then elected president, and O. O. Buck, of Harvard, Nebraska, secretary. This year the Porte Publishing Company took an active interest in the meeting and proposed all kinds of royal entertainment for those who attended.

Southern California newspapers have started in earnest to organize for permanent business results. A special committee was appointed at a recent summer meeting of the association held on Catalina Island to act with the Executive Committee of the association and propose a plan for organization with a field manager at the next regular business meeting in September. Taking advantage of the presence of G. L. Caswell, of the Iowa State Press Association, who was in California during July, this committee held three weekly meetings and with him discussed details for such an organization from every standpoint. The result was that a report will be unanimously made favoring a compact business organization with plenty of funds to carry it on. The name of the new association will be the same as the old one, to avoid confusion, and for sentimental reasons. If the report is adopted by the general meeting in September the entire system of dues will be changed and a capable field man will be engaged to open an office

and work directly and all the time for the interests of the newspapers of the State. His office will be in Los Angeles, in which vicinity are over a hundred good newspapers, both dailies and weeklies, whose general interests have been suffering for want of more concerted action, while the publication interests of the whole State have suffered immeasurably in the way of legislation in the past. Some applications for the position of field manager have been turned in to the committee, and the work of organization will go on rapidly before the September meeting so as to have a reliable line on the possibilities of support and success of the new organization. Southern California has many unusually able publishers. They can get anything they want, if they organize and go after it.

If the newspaper men of any State, or the newspaper organizations of any State, have not looked to the success of some legislative candidates in their own business, surely they have neglected one of the most important items in their own business. Newspaper laws and publication laws are as important to members of the profession as banking laws, transportation laws, hotel laws and public service laws are to those interested in those things. And the only sure way to have newspaper problems and their rights presented in a legislative body is to have some member of the profession in such body speak with knowledge and positiveness at the proper time. It is not that newspaper men should predominate in such legislative councils. It is not that they should promote such an organization as might control legislation. It is simply that they need and should have men of newspaper ability there with the rights of the floor in debate so as to give information and gain for the fraternity only the rights of the newspapers when legislation concerning them is under consideration. This much any intelligent business or occupation seeks to provide for, and yet in some States newspaper publishers neglect it. And when they do, they are apt to pay and pay, much more than it would have cost to keep up an organization that would encourage and accomplish things along this one line, if no other.

An advertising man in the West contributes some comment to the *Southern California Editor*, bitterly complaining of the lack of business attention given by "country publishers" to their advertising interests. This advertising man lined up the amusement interests of a city to use the country newspapers liberally. He complains that half of the papers given this advertising had to be dropped from the list because they did not send checking copies or bills, and otherwise failed to give prompt attention to details of the business. He attributes it to carelessness and declares that for each country newspaper dropped from the list the advertising appropriation for such paper was diverted to the city papers—and the advertising man was disheartened and discouraged. This is an old complaint and an old trouble. It breaks out in every locality and spreads without bacilli or germ. It is not infectious or contagious. It just is. And the explanation is the same as we have given in these pages before—too much detail in all departments for the average country publisher to attend to; a lack of attention and energy to do all of his work, or just downright laziness and business failure. Every business has its share of the same complaint, and the smaller the business the more lack of organization as to details, usually. Education and instruction of the smaller publishers along this line of business detail is one function of the newspaper organizations. And the fault mentioned is the best and biggest reason why every successful country publisher should do all he can to get his neighboring and competing publishers into the press organizations, that they may hear of these faults, get some of the kicks, and from these an inspiration to do better business, which will in turn help the newspaper cause. The stay-at-home publisher is at fault in many matters that hurt his neighbors.

Review of Newspapers and Advertisements

By J. L. FRAZIER

El Monte Herald, El Monte, California.—Your paper is spicy all through; both the advertisements and the text appear full of pep, although display is not so big or so bold as to be offensive. The print is a bit pale.

The Standard, Kingston, Ontario, a business-like and interesting daily paper, has a page advertisement in its July 18 issue entitled, "Kingston's Busiest Block," in which various local firms on (or in) that block have space. Here is an idea which other publishers, in certain localities at least, might adapt to advantage; it's a new one in special pages so far as the writer has observed.

Vancouver Evening Sun, Vancouver, British Columbia.—While we admire the initial color pages of the various sections of your special "Industrial and Tourist" number, we regret that the printing is not clear. The best work is evident on the display advertisements. These are simply arranged with a minimum of display in forceful sizes, as they should be—and are composed mainly in one series, which means that they are attractive as well as effective. The black and white halftones are printed much better than those in colors.

Audubon Advocate, Audubon, Iowa.—Your special historical edition is excellent. The print is good, and the numerous large advertisements indicate care

St. Peter Free Press, St. Peter, Minnesota.—Your issue for June 23 is excellent, as are all copies we have heretofore seen; but it is noteworthy for the manner in which you advertised the local July 4 celebration by the use of the small gothic line "Come to St. Peter July 4th" in place of the conventional dash between items. While not a new idea, the plan of using a slogan in this manner is good enough to bring to the attention of readers once in a while. Few papers published in towns the size of St. Peter carry such large advertisements, and few of those that do give them such consistently good display in such good type faces.

Van Buren News-Eagle, Van Buren, Indiana.—Your "First Merchant Booster" number, printed on red paper, is a lively one, even aside from the color of paper. In view of the excellence of the many large advertisements in it we are sure this issue proved decidedly valuable to the community and to its business men. The only fault worth mentioning is the fact that the linotype border is too weak, both in relation to the size of the advertisements and, more especially, in view of the large, bold types used for display. The printing is excellent. Publishing a booster issue once a month and printing it on colored paper might prove profitable to many publishers.

The BAZAAR The Most Stupendous Closing-Out Sale of Quality Merchandise Ever Staged in Tucuman! **The BAZAAR**

Extra Help! We have secured a large quantity of extra help to help us close this sale. We have secured a large quantity of extra help to help us close this sale. We have secured a large quantity of extra help to help us close this sale.

Listen, Folks! THE BAZAAR is closing out its entire stock of quality merchandise at a price that is a real bargain. This is a real bargain. This is a real bargain. This is a real bargain.

SENSATIONAL ANNOUNCEMENT! THE BAZAAR is closing out its entire stock of quality merchandise at a price that is a real bargain. This is a real bargain. This is a real bargain. This is a real bargain.

The Reason! We have secured a large quantity of extra help to help us close this sale. We have secured a large quantity of extra help to help us close this sale. We have secured a large quantity of extra help to help us close this sale.

Bulk Buyers You are a real buyer. You are a real buyer. You are a real buyer. You are a real buyer. You are a real buyer. You are a real buyer. You are a real buyer. You are a real buyer.

All of Our Store Fixtures For Sale Come Early **TUESDAY.** April 15th

At 9 O'clock Tuesday Morning, April 15th, Starts this Big Sale

Sam Says This Big Sale Starts **Tuesday Morning, April 15th at 9 O'clock**

The BAZAAR is Selling Out! - QUITTING BUSINESS! - The BAZAAR is Closing Out!

Men, Look Here! All Trunks, Suit Cases and Hand Bags. Extra Special! \$1.39. Men's Shirts. \$4.15. Shoes! Shoes! Shoes! \$2.99. Corsets. \$1.40. Extra Special! Dress. \$15.00. Fine Piece Goods. \$2.00.

Look For The Big Red Signs—And Be in the Crowd!

THE BAZAAR 118 South Second Street. "Every Day a Bargain" Tucuman, New Mexico. Our Entire Stock will be sold at Cost and Below Cost!

Don't Forget the Place and Date—Tell Your Neighbors!

Remarkably good bargain sale advertisement, illustrating especially interesting paneling featured by two well located circles. By E. E. Ferguson, twenty-one-year-old foreman of the Tucuman (N. M.) News.

and intelligence on the part of your compositors, unusual on an edition of this size. The print, although a little pale on some of the sections, is better than average. Advertisements would be better if fewer display faces were used and if more pleasing types were employed in some instances, but, all in all, the edition is one of which you may feel proud.

The Citizen, Berea, Kentucky.—Advertisements are excellent in most respects, but the type faces are none too choice. Because of the orderly effect it creates, pyramiding the ads. helps the appearance of the paper a great deal. The first page is well balanced and made interesting looking by good headlines, of sufficient variety to avoid monotony. We do not like the types in which the line "Devoted to the Interests of the Mountain People" is set, and suggest you use a face more in keeping with that used for the name of the paper.

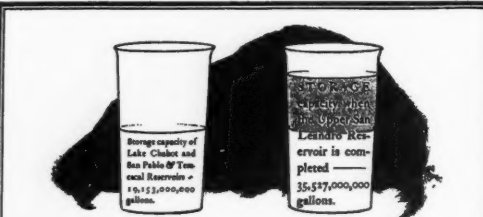
J. L. Russell, Snow Hill, North Carolina.—Advertisements in the *Standard* are wonderfully well set, remarkably effective in display as a result of the use of sturdy type sizes for the major display, which is set off consistently by ample white space, nicely apportioned. Only the fact that some of the type faces are old and battered causes regret. The ads. have a punch,—yes, a wallop! The print is very good, also, but the first page (April 7 issue) shows plainly the need of some heads in the lower part to balance out.

Steamboat Pilot, Steamboat Springs, Colorado.—The *Pilot* continues one of the most excellent small-town papers published; the magazine supplement to the issue of June 18 is handsomely done. All the many advertisements in this remarkably well arranged and nicely printed special edition are composed in Cheltenham Wide. We fail to find a single one that is not as effective as space and copy permit, which means none of them would have been helped in the least by the employment of a second or third type face. The above does not concern the possibilities of the use of more attractive type, however, but refers to the advantage of consistency altogether. Presswork on the regular edition, as on the supplement, is excellent.

Palm Beach Times, Palm Beach, Florida.—Your issue celebrating the opening of the Connors' Highway is mighty fine, the rotogravure section fairly bristling with beautiful photographs of local scenes of interest. The regular printed sections are also very good, particularly so in view of the size of the edition, which must have taxed your force and equipment to the limit. Advertisements are unusually well arranged and displayed, effective in spite of the fact that the type faces used are not the best. Presswork is very good on the many halftones, which are printed on ordinary news-stock.

Brookville Republican, Brookville, Pennsylvania.—The first page of your July 3 issue is well arranged, but the major headlines should not have been set in italics, which, however, would be quite satisfactory for the sake of variety in some of the smaller headings. The lines in some of the heads are too irregular in length, and the heads, therefore, are not symmetrical in form, which is essential to beauty. The advertisements are satisfactory in arrangement and display, although some are weak and unattractive as a result of the use of a light-unit border. The mere use of plain rule as border around all advertisements would make a great improvement in the appearance of your paper. Pyramiding the advertisements helps a great deal and compensates somewhat for some of the faulty features, which, however, you should correct.

Tucuman News, Tucuman, New Mexico.—We admire your issue for April 10, which is very fine, but particularly the four-page bill, the inside spread of which was used as an advertisement in that issue. This spread is a fine piece of display; it is well laid out, balanced and composed in every respect. Particularly admirable is the effect of contrast and emphasis gained by skillful use of different shapes of panels, featured by two circles. It is almost beyond belief that this advertisement was composed by a twenty-one-year-old, Foreman E. E. Ferguson, whose years indicate relatively little experience. We are reproducing the spread. The first and last pages of the folder, the latter composed in Spanish, by the way, are not so attractive. This is



85% Increase in storage capacity~

THE new Upper San Leandro project will have a storage capacity of 16,374,000,000 gallons. That is more than the capacity of any other unit and will increase the total volume of all present storage reservoirs by 85%.

Drawing from a watershed area of approximately 19,000 acres, the Upper San Leandro Reservoir will have a surface area of 770 acres when full.

The enormous capacity of this close-in Three Million Dollar project makes it of great value as a storage unit in any system for distributing water from a more distant source of supply which may be developed later for future needs. But of immediate importance, is the fact that the Upper San Leandro project is an absolutely essential development to meet the needs of the 1926-1930 season.

THE LARGEST privately owned Water Company in the United States, with 96,100 water service, 1200 miles of pipe and serving approximately 100 square miles of territory.

Call it a duty or call it a privilege — the East Bay Water Company undertakes to expand its service as the East Bay district grows.

East Bay Water Co.

DOMESTIC INDUSTRIAL

Effective lettering gets attention, and clear Cloister type makes it easy to read. A simple, sturdy, businesslike advertisement composed by Benjamin L. Kennedy, of the K. L. Hamman advertising agency, Oakland, California.

due partly to the use of such big type, essential, of course, but more especially to the unattractiveness of that type, a wood letter.

Burley Bulletin, Burley, Idaho.—While your own type matches the "boiler plate" on the first page much better than is usually the case, the way it prints makes a noticeable difference. The arrangement of the page and the print is fair. Your ad, compositor does very well, although there is a tendency toward crowding, which should be overcome, also a failure to use white space to best advantage. Some pages are crowded with display ads, while others are overbalanced relatively with reading matter. You should strive for uniformity in the proportion of news and display on each page throughout the paper.

California Citigraph, Los Angeles, California.—You ask a difficult question when you request us to tell how to improve the printing on your halftone illustrations, because, considering the grade of paper used, the presswork is as good as we believe is possible. The amount of ink is about right. Some illustrations are lacking in contrast, but the defect was in the photographs, not the fault of the plates or the printing. Your halftones should be of 120-line screen. If you could use a more opaque stock, you would overcome the bad effect caused by the type on one side showing through the paper, which is particularly noticeable in the high-light sections of halftones. On the whole, makeup and typography as well as presswork, the *Citigraph* is an unusually good magazine.

RAYMOND I. KINN, Shamokin, Pennsylvania.—There have always been — and perhaps always will be — people who advocate that large bold headlines occupying two-thirds or even more of the first page are necessary to make a paper popular with readers. There are those who insist the world is flat. However, the most popular papers, judged by circulation — even in the larger cities where there are enough people of perverted taste to support a paper filled with screaming headlines — are conservatively made up. The first page of the paper you sent us is terrible. The argument that headings must be large so people can read them does not apply to the extent carried out in this paper. Indeed, so many large, bold heads mixed and jammed together confuse one, and handicap reading rather than help it. The writer admits a liking for a lively makeup; but this page is not lively; it is like everything else that is overdone; emphasis can become so common it loses its effect. The *Chicago Tribune* has a lively and interesting first page, not at all conservative like the

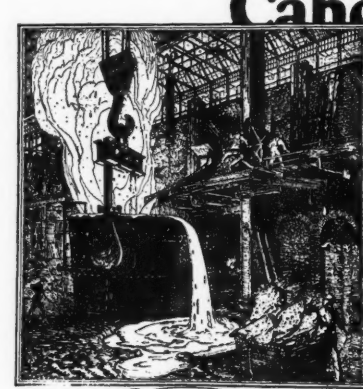
Chicago News, for instance. If your people do not want to follow a conservative makeup like the latter, get hold of a copy of the *Tribune* and endeavor to have them model their paper after it.

Eaton Herald, Eaton, Colorado.—Your issue of June 13, which was edited and managed by the Woman's Community Club for fifty per cent of all extra advertising, is neatly printed and well arranged. While we do not like the two three-column heads across the top of the six-column first page, the page is pleasing otherwise. Advertisements are satisfactory in arrangement and display, and are fairly attractive, although some of the type faces are not up to date or good looking. We note with pleasure that the advertisements are pyramided, which adds a lot to the appearance of the paper. De Vinne is a good display letter; the faces we do not like are the Schoeffler and the condensed block head-letter, the latter being altogether unsuited for advertising. Unattractive types cause advertisements to fall down on their first job — that of getting attention — so must not be tolerated.

Windham County Transcript, Danielson, Connecticut.—In view of the attractive manner in which the top part of the first page is made up it is regrettable that advertisements overbalance this good feature and make the whole page unsatisfactory. The headings are excellent and are arranged in an especially orderly manner, while the presswork, too, is very good. In spite of the frequent use of block letter (gothic) some of the advertisements are much above average in display and arrangement. A few are real snappy. However, the large variety of type faces used — and the fact that some of them, notably the block letter and the extra-condensed Cheltenham Bold, are unattractive — exerts an effect that is inconsistent with beauty. Although they are the same family, it should be remembered that the extra-condensed and extended Cheltenham can not result in harmony because of their difference in shape.

Stuart Messenger, Stuart, Florida.—The five-column page is hard to make up attractively when a two-column head must be accommodated, as in the July 24 issue. We suggest, therefore, that when a two-column head seems necessary it be placed about the center of the page. With good single-column heads at the top of the first, third and fifth columns, such as appear in the first and fifth of the copy sent us, with small heads (or none at all) at the top of the second and fourth columns, the appearance across the top of the page would be as good as is possible. In making up the page, endeavor to have heads on one side of the page lined up with similar heads on the other side. The advertisements are very good. Where they are pyramided the pages look neat and orderly. The first page of Section 2 is symmetrical and well balanced.

Cahokia



SCULLIN STEEL CO.

A workman's warning cry... The hiss of hot metal... A sudden stream pouring from furnace-side... A white glow suffuses the huge building... Sparks fly upward... The 30-ton bucket fills... It gets a black substance and the slag or impurities build to the top and overflow into an empty mill pool... This is the pouring of a basaltic lava of the spectacular process of steel-making... The large electric motor with London-made Scullin equipment using Union Electric power.

Life-Stream of the City

INDUSTRIAL ST. LOUIS
The Life-Stream of the City

Cahokia 6% Offers Liberal Return and Super Safety for Your Savings

Cahokia is the life-stream of the city. Its energy flows through St. Louis in all directions to the corporate enterprises of the city and beyond. It vitalizes industry. It lightens home burdens. It gives comfort and convenience to every phase of daily life. It is necessary for modern existence as food and water. Cahokia is more than an essential industry—it is a vital industry. There always will be work for Cahokia. This is one of the many elements that make Cahokia Preferred Stock super safe for savings—a demand for the product of Cahokia that grows so fast that none can foresee the limit. Why not place your dollars in this great home industry. It is the industry

that stands behind virtually every other large industry in the city. Most of the large factories of St. Louis rely upon Cahokia for the energy that turns their wheels. Cahokia is operated by a management which has produced dividends for 17 straight years without a break. It is a management to whom more than 14,000 St. Louisans have entrusted more than \$12,500,000 of their savings. The price of Cahokia Preferred Stock is per \$100 a share for cash or it can be purchased under a very liberal time-payment plan. Inquire at the Securities Department, Room 201, Union Electric Light and Power Co., Building, Twelfth and Locust.

You are losing money if your savings earn less than 6%

UNION ELECTRIC LIGHT AND POWER CO.

Main 3220 12th & LOCUST Central 3530

Interesting manner of massing white space, good type and an excellent, forceful illustration make this advertisement by the Warwick Typographers, St. Louis, unusually effective.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Imperfect Face on Slug

An operator sends a slug having an imperfect face, and among other things he asks if the locking studs could cause the trouble.

Answer.—We do not think that the locking studs have anything to do with your trouble. We are inclined to believe that there is some obscure obstruction either to the free escape of the air from mold cell or to the free entry of the metal. We would suggest that you scratch out the cross vents of the mouthpiece on the end nearest to the locality of the trouble; also probe the mouthpiece jets on that end. If possible, give more stress to pot pump spring, and see if the asbestos has become detached from around the crucible on that side.

Gas Burner Does Not Heat Properly

A publisher writes regarding his gas burner, which no longer gives satisfaction. He asks our advice in the matter.

Answer.—From the description of your mouthpiece burner we observe that you have the old style. The two burner tubes project through the two holes and the flame strikes under the throat. If the flame is blue you are doubtless securing the maximum heat from the burners. It may be possible that the removal of the pot mouthpiece and the cleaning out of the throat may make the heat of the burners more effective. At any rate it will be worth trying. We regret that you did not state the model of the machine, but from the description of the burner it must be an old one, perhaps a Model 1 or 3. If the machine is giving good service aside from the pot mouth trouble it would be a good investment to apply an electric pot and discard the gas heated pot. An electric pot can be taken off if you dispose of the old machine, or you can trade it in should you purchase a new machine.

Capital Line Trims Too Close

An operator submits a slug showing the capital characters slightly cut at top at left end of slug, while at right end they appear normally on slug. The slug is not trimmed too much.

Answer.—The trouble is probably due to the mold keeper and can be fixed without trouble. We suggest that you set a full line of capital characters in the auxiliary position and cast one line, then cast one line of the same characters in the normal position. Examine the face of both of these slugs, and see if the trimming is not more pronounced on the left end on the slug cast in normal position. If this test is carried out as directed and you find the auxiliary position face on slug to be without fault and the normal position face to be trimmed too close, all you need to do is to take a hammer or a pig of metal and drive the mold keeper, at left end, upwards toward the mold body. It will not be necessary to loosen the screws, as a sharp blow as described will drive the edge of the mold keeper tight against the mold body. Let us know the results, or send us two thirty-em slugs cast as directed.

To Remove the Driving Shaft

An operator desires to remove the driving shaft, and not having previously had this experience he asks for directions.

Answer.—To remove the driving shaft pinion, proceed as follows: (1) Remove screw in collar which connects it to clutch rod. (2) Drive out the taper pin in the shaft which connects the shaft to pinion, and also drive out the pin on the end of the pinion which connects it to the collar. This should allow you to pull the driving shaft from the pinion shaft. If you find the shaft does not readily withdraw from the pinion you will then have to put the taper pin back in the end of the pinion and take a drift and drive against the end of the driving shaft which is close to the pinion. Several sharp blows with a hammer on the drift should start the large shaft off the pinion.

Directions for Removing a Verge

An operator has trouble with the "e" verge on a Model L, and never having before removed a verge he wishes to know the correct procedure.

Answer.—We suggest that you examine the keyboard roll under the "e" cam before removing the verge. If the roll is worn or has shifted toward the opposite end of the shaft you may need to move it back or perhaps cut off about twelve points of the rubber. The following procedure will enable you to remove a verge. (1) Lock the magazine and remove it, then place the keyboard locking bar in the keyboard, which will raise all keyrods to highest position. (2) On right side near verge pivoting rod you will find a small catch extending upward having a forward extending pin; lower the catch, and press back on the keyrod upper guide. Remove the two screws on the escapement, one on each side and then lift off the escapement. (3) Push the verge pivoting rod far enough to remove the "e" verge. In replacing the parts reverse order, and all will be correct.

Incomplete Repairing Cause of Damage

An operator sends a matrix showing an arc worn on left side of back upper lug of matrix by back distributor screw. He stated that he had recently applied one new upper rail in the box, hence our advice.

Answer.—The damaged condition of the matrix shows there is a binding as the matrix is moved along the back rail by the thread of the back screw of the distributor. This cause may be due to putting one top rail on instead of two. When rails are renewed they should go on in pairs and not singly. We suggest that you test the distance between the rails with a matrix. Remove the box by turning the screw full distance, place a matrix on the top rails and note if the body of the matrix has a clearance between the rails. There is another cause for wear on matrices such as you are having: the bar set too low. This cause, however, is rare. When the box is

in place, unlatch and raise the back distributor screw, place the upper ear of a matrix on the highest part of the top rail. When the matrix is in this position note how close its upper end comes to the brass strip in the bar. There should not be over $\frac{1}{32}$ inch space. If the matrix binds between the brass strip and the rail it will cause the back screw to cut the arc on the ear of the matrix as it appears on the one you sent. If the bar is not doweled it can be raised a trifle. However, both rails should be renewed instead of one.

Temperature Carried Too Low

A publisher submits a slug and writes as follows: "As you will notice, the slug appears too hot. We recast twenty lines of leaders, and this is the last one ejected. We recently purchased a thermometer and discovered that our metal was kept at about 510°. Turning the flame under the pot up to 550° necessitated turning the mouthpiece flame down. Upon starting the machine a good slug is ejected, but the mold wheel, in pulling away from the mouthpiece, will cause a loud noise, due to the metal still in the mouthpiece being frozen. When the machine has completed the revolution the mouthpiece will have thawed out. After casting fifteen or twenty slugs, the noise will cease, due to the mouthpiece heating up, but the slug will be too hot. This in time will cause a back squirt, caused by accumulated metal on the mouthpiece. At the time this slug was cast the temperature of the metal was 530°. I have just recently packed asbestos cement around the mouthpiece, as I thought that may have been the source of the trouble."

Answer.—The slug does not indicate hot metal. We are of the opinion that you should increase the general heat of the metal until it is approximately 550°. You should aim to carry the temperature at 550°; on a six-point slug you may require more heat. It may be necessary to hold the mouthpiece heat down. You should clean the plunger and afterwards you should graphite its surface, using only graphite on the rag or brush. Also it will help secure better slugs if you increase the stress of the pump lever spring. Keep the jets and cross vents of the mouthpiece clean.

A Coming Swift

An Iowa operator writes: "The other day I set, in one hour, a 50½-inch string of eight-point, thirteen ems wide, on a ten-point slug. Kindly inform me how many ems an hour this is, the method used in figuring it, and whether this is considered a good rate of speed. The machine runs a little better than six lines a minute, and much of the time I had to wait for the line delivery slide to return before sending up the next line. I fed the metal pot, dumped the galley, etc. I have had fifteen months' experience."

Answer.—We regret that you did not send us galley proofs of the matter, not so much to verify the number of ems as to see how correctly the matter was set, for, as you know, it is on quality rather than on quantity that one's merit as an operator is based. If the 50½ inches of matter had no more than ten slugs to be reset, we judge you did very well. To determine the number of ems you set, multiply the length of the slug by twelve, and divide by eight points; thus: 13 ems multiplied by 12 points equals 156 points; 156 points divided by 8 points equals 19½ ems; 50½ inches multiplied by 72 points equals 3636 points; 3636 points divided by 10 points equals 363½ lines of 8-point on a 10-point body; 363 lines multiplied by 19½ ems equals 7078½ ems of 8-point on a 10-point slug. However, you should measure the matter as eight-point solid; in such an event you would be credited with setting 8862 ems, although only actually setting the first number mentioned. This amount is very good, considering the short time you have been operating. We believe that if your speed continues to improve you will be heard from later as a "swift." We trust your proofs are clean, as this is very essential.

PRINTERS AND PAPER MEN MEET



WHEN peace and harmony replace strife and discord it is easy and pleasant to note and relate. Especially is this so when branches of an industry as closely related as those of the printing industry are the interested parties. For a number of years strife and discord have existed between the printers as represented by the biggest organization of the industry on one side and the manufacturers and jobbers of paper on the other. Happily this now seems to be a past stage, a better understanding having taken the place of the former condition. The result is a joint, or a tri-party, conference board which met for the first time in New York city on May 7 of this year, and for the second time at the Blackstone Hotel, Chicago, on July 16. Those attending the last conference were: Representing the paper merchants, W. F. McQuillen, Forest Hopkins, Arnett W. Leslie, Leon Beck, Fritz Lindenmeyer, James A. Abell and William C. Ridgway; representing the manufacturers, Philip Weston, Felix Pagustocher, W. C. Wing, B. A. Franklin, R. F. McElwain, W. F. Eppley, George Olmsted and E. H. Naylor; representing the printers, George K. Horn, George K. Hebb, Fred W. Gage, E. F. Eilert, G. F. Kalkhoff and Edward T. Miller.

The subject for consideration at this conference was the paper simplification program as endorsed by the conference at Washington in June, 1923, held at the invitation of the division of simplified practices of the Department of Commerce, and in connection therewith the decimal standard of weight as applied to paper.

On behalf of the writing paper manufacturers, Mr. McElwain declared that the manufacturers are ready to inaugurate the program of simplification as soon as the printers and merchants are ready for it.

Mr. Olmsted, on behalf of the book paper manufacturers, emphasized the necessity of retaining the element of weight or tonnage in the handling of paper, but realized that there was a distinct advantage to the printers in changing the count from ream to thousand sheets. He believes the decimal system of weights is scientific and has its advantages.

Mr. McQuillen, on behalf of the paper merchants, spoke of the necessity of coöperation in arriving at a plan for putting across the program of simplification. Mr. Ridgway, secretary of the National Paper Trades Association, called attention to the different sizes of paper used in the different sections of the country, and declared the paper merchants were ready to cut down the number of sizes in stock as much as possible and to work toward the standard sizes, but would be required to furnish the usual sizes so long as there was demand for them.

The discussion ranged around the exact meaning of the so-called decimal standard, at the conclusion of which Mr. Olmsted offered the following resolution, which was unanimously adopted:

Resolved, That it is the sentiment of the representatives of the paper manufacturers, paper merchants, and printers that we recommend to our respective industries that they accept the standard sizes recommended by the joint conference held in June, 1923, under the auspices of the division of simplified practice, U. S. Department of Commerce; and that manufacturers, merchants, and printers recognize the standard unit system of weights based on 1,000 sheets, area, 1,000 square inches represented by 25 by 40 as the most practical method of designating substances and weights; and that the secretaries of the three associations be directed to supply the entire trade with tables of sizes and substances in accordance with a standard unit system for all classes of paper for the guidance of all concerned; and that we use our best endeavors to make the program of simplification a reality in the industries we represent.

The conference decided to send representatives of both manufacturers and merchants to a conference to be held at Edgewater Beach Hotel during the U. T. A. convention in October, to consider with representatives of manufacturers, suppliers, craftsmen and printers the control of expositions of printing machinery and supplies.



EDITORIAL

THE industry has been greatly benefited by the graphic arts expositions that have been held thus far under the supervision of the clubs of printing house craftsmen, and it is a great credit to all the members of the organization to be able to say that these events have had a great effect upon the advancement of printing. The craftsmen have been the pioneers in this important work. They have paved the way for the future, and it should be a source of satisfaction to them to know that the work they have started will be carried on in a larger manner through the coöperation of other organizations in the field. The call for a conference of the different bodies representing the graphic arts for the purpose of coördinating the work of the several associations and formulating a plan whereby all can work together in holding future expositions is a step in the right direction, as it will assure even more successful results. It is not an easy matter to gather together a large number of educational exhibits frequently. With all the interests in the field combining at intervals of four or five years it should be possible to accomplish far greater things, and secure much better results. We consider the conference to be held in Chicago during the U. T. A. convention in October a movement that will have far-reaching influence.

THE editor takes great pleasure in making the announcement that Martin Heir, who is well known to the printing industry through his years of activity, has joined the staff of THE INLAND PRINTER as associate editor. Mr. Heir is a practical printer and is thoroughly familiar with the needs of printers. A number of years spent in organization work have brought him into close contact with the problems of the industry. For some time he was in charge of the technical research bureau of the United Typothetæ, and also was editor of the *Typothetæ Bulletin*. He is well known to many of our readers through his frequent contributions to the pages of this journal. Mr. Heir's advice and counsel will be available to our readers, and his addition to our staff will enable us to still further improve the service we are rendering through the pages of THE INLAND PRINTER.

It is an encouraging sign to see so much attention given to the subject of the training of our future printers as was devoted to it at the craftsmen's convention at Milwaukee. When the superintendents and other executives in our printing plants evidence such a great interest in seeing that the apprentices under their supervision receive the proper instruction and encouragement we are assured of a greater number of more intelligent workers. We were particularly impressed with the plan described by

one superintendent during a conversation outside of the convention sessions. It has been his custom to watch the boys as carefully as possible during working hours, but he has not stopped at this. Two or three evenings a month he has invited the boys to his home, where he has talked with them about their problems and discussed the various phases of the work of printing, taking up subjects pertaining to typography, presswork, paper, color, etc. We pass this thought on. Boys who are shown consideration to this extent take a much greater interest in their work, are more inclined to respond to the good will that is shown them, and as a result become far more proficient workmen. This plan could undoubtedly be followed by other foremen or superintendents, or by journeymen, for that matter, if they have the welfare of the boys and of the industry at heart.

Need for Knowledge of Accounting

A recent news item appearing in the daily press carried information regarding a meeting of the Amalgamated Butchers' Association. One point that particularly caught our attention was the statement that in the future butchers would require a good understanding of accounting in order to be able to conduct their businesses on the proper basis. Just why this should be applied especially to the butcher is a little beyond our understanding. It is essential that any merchant, no matter what his line may be, should have a fairly good knowledge of accounting. In fact, we are unable to see how any man can conduct a business successfully without knowing something about the subject, at least the elementary principles.

Take the case of the butcher: He buys his meat at a certain price and sells it at a higher price. On the face of the matter there is not much to worry about. But get down to the facts and it will be found that the difference between the price he pays and what he charges must include a number of items, all of which will be listed as overhead. His rent, heat (not much, but some at times, and something to offset the heat at other times), light, taxes, wages if he has any helpers, a salary for himself, bad accounts, unless he does business on a cash and carry basis, and a few other items, such as allowance for spoilage when he is unable to dispose of his meat, and also sufficient allowance for the waste that is bound to occur — all these must be included together with a little profit.

But the thought that struck us most forcibly was this: If it is so essential that the butcher have a knowledge of accounting, how much more necessary it is for the printer. The printer, it is true, buys paper and labor at set prices, and sells them at set prices — *sometimes*. But how many items of expense there are that enter into the selling price

of a piece of printing, items that never bother the ordinary merchant! In ninety-nine cases out of a hundred the printer must set his price before he starts the work, or before he gets the job, and no two jobs are exactly alike, hence he has no definite standard on which to set his price unless he is satisfied to go by "what the other fellow will do it for." To be successful the printer must use keen judgment in order to enable him to estimate properly the cost of producing a piece of work before even a hand is turned on it. How can he judge the cost unless he has some knowledge of the cost of the various operations? How can he get that knowledge of the cost unless he knows something about keeping records of the operations as they are being performed? To secure, compile and preserve these records requires a good knowledge of the fundamental principles of accounting, and if any one requires that knowledge surely the printer does. Yet how often we see men rushing into the printing business without even the slightest idea of bookkeeping, to say nothing of accounting or cost finding!

If the meat market business has reached such a stage that butchers of the future must be good accountants, surely the printing business is in the same condition and the printer of the future will find that a knowledge of accounting is just as essential as knowing how to use type and presses.

Competition in the Printing Industry

Secretary George Trumbull, of the Franklin Typothetae of Cincinnati, in his annual report to the membership, published in the *Ben Franklin Witness* of August 9, among other things said:

On January 30 there were 4,381 cards in the credit file. Since that time fifteen additional members have participated, making a total of thirty-three members in all participating in the monthly ledger review system. On June 30, 1924, the credit files had 6,365 buyers listed, a gain in five months of 1,975 names. An analysis of the credit department files shows the following information:

Customers buying from one printer	4,253...	84 per cent
Customers buying from two printers	472...	9 per cent
Customers buying from three printers	170...	4 per cent
Customers buying from four printers	68	
Customers buying from five printers	38	
Customers buying from six printers	19...	3 per cent
Customers buying from seven printers	9	
Customers buying from eight printers	3	
Customers buying from nine printers	4	
Totals	5,036...	100 per cent

These figures would tend to show that competition in our city is not as keen as a good many of us imagine. The thought in my mind is that printers pay too much attention to competitive work—more attention than it deserves, especially in view of the fact that records show that less than twenty per cent of our work is taken on a strictly competitive basis.

Eighty-four per cent of the printing buyers of Cincinnati buy from one printer; in other words, these printing buyers never shop. They bring their orders to the printer for production without asking for price. We are not particularly interested in numbers, however. We believe that the printer with ten good customers is far better off than the one with a hundred poor ones. What we are interested in, and what competing printers are vastly interested in, is the amounts involved in dollars and cents. Is it not a fact that the sixteen per cent buying from two or more printers may represent by a big margin the bulk of the

printing orders in Cincinnati, if we put them to the test of a dollar and cents valuation?

If Mrs. Warren Hastings places an order for a hundred letter sheets and a hundred envelopes with the Yorktown *Sentinel* she at once becomes a part of the eighty-four per cent; so does little Betty Brown when she orders a hundred calling cards from the Knickerbocker Stationery Company; and there may be 4,253 Mrs. Warren Hastings or Betty Browns. But when Lucas Pomp of the Plugged Nickel Corporation of North America asks four or five printers to submit estimates on half a million mail-order catalogues, or the Mohonk Valley Telephone Company asks another five or six printers to bid on one hundred thousand directories, they become part of the sixteen per cent shoppers. Will it reflect a true condition of the competitive field if, as in the case of these surveys, the number of buyers is pointed to as an indication of the competition in the different cities, when in fact the biggest part of the work is competitive, figured according to the money valuation of the orders?

We all know that the big work is more or less affected by competition, even among so-called service printers. And we believe this to be the best condition for all concerned, because it will tend to keep the industry abreast with the times—will make it follow the lines of progress. To get a true reflex of the competitive conditions in a city we therefore submit the suggestion that these surveys in the future should give us the amount of competitive work as compared with non-competitive, valued in dollars and cents, or the combined selling prices of one group against the other. Then and then only will we know the true competitive conditions. There is a distinction, you know.

We have for some time interestedly watched these surveys of competitive conditions in cities where typothetae has locals. Undoubtedly they have done a world of good in distracting the printer's mind from the wiles of his competitor. But do they reflect true competitive conditions? Is it true "that less than twenty per cent of our work" is competitive in a city like Cincinnati? This is no attempt to criticize the work of Mr. Trumbull, or to insinuate that the report in some way has been padded. We only want to point out the weakness of the method used and suggest another that may give a truer reflection and at the same time be more correct accountingly, as it will leave no room for doubt.—M. H.

"Most articles of quality are ordered by folks who are tired of the extravagance of cheap things," is a fitting remark we find in an issue of *The Marked Page*, the house-organ of the Smith-Brooks Printing Company, Denver.

"We work together, we play together, we pull together, and we always make the grade," is a statement made in *The Wolf Howls*, the house-organ of the Wolfer Printing Company, Los Angeles, California. This spirit of coöperation, if carried out in the daily routine of the shop, would mean good work and a lot of it, to both moral and pecuniary benefit of all concerned. It is universally adopted the printing industry would lead the world.

The Craftsmen's Convention and Exposition



ITH Omaha carrying off the honors for the 1925 convention, and the advancement of the first and second vice-presidents a step in recognition of the valuable services they have rendered the organization, the fifth annual convention of the International Association of Printing House Craftsmen came to a close in a manner that should be a source of satisfaction to all those who worked so hard to plan and carry out the details. From start to finish the interest manifested in the various sessions was gratifying. The motto, "Share Your Knowledge," was the predominating keynote, to which was coupled the object of "education and service."

The opening session on Monday morning, August 18, gave evidence of the great interest the craftsmen from the many cities represented are taking in their international organization. From the call to order, sounded by William H. Badke, president of the Milwaukee club, all the speakers on the program were received with enthusiasm and were listened to with the most respectful attention.

With the invocation by John L. Meyer, C. S., of the *National Printer-Journalist*, Milwaukee, and the address of welcome by Cornelius Corcoran, acting mayor of Milwaukee, the convention settled down to business at the formal opening when the international president, Harvey H. Weber, sounded the gavel. The formalities of opening were quickly taken care of, the Credentials Committee making its report, which was followed by the roll call of the delegates and the appointment of the necessary convention committees.

As the clock struck half-past one all was in readiness for the official opening of the exposition. George A. Just, president of the Milwaukee Graphic Arts Exposition, Incorporated, introduced Emanuel L. Philipp, ex-governor of Wisconsin and president of the Milwaukee Association of Commerce, who pressed the button which turned on the lights and the power for operating the machinery.

The first speaker on the program for Tuesday morning was George K. Horn, president of the United Typothetae of America, who took as his subject "Organization Coöperation." Mr. Horn emphasized the point that the object of all printers' organizations is the good of the trade, and that they should all unite and work together for it. He also stated that, with this in view, all the printers' associations would be invited to a conference in Chicago during October, with the object of forming a central organization for the advancement of the industry as a whole.

Harry Hillman, editor of *THE INLAND PRINTER*, spoke on "The Influence of Printing." Dr. C. A. Prosser, director of the Dunwoody Institute, Minneapolis, gave an eloquent address on "The Relation of Technical Schools to Craftsmen," and John F. Earhart, of Cincinnati, gave an extremely interesting demonstration of "The Laws Governing the Harmony of Colors."

The reports of the president and other officers and committeemen showed encouraging progress all along the line, with the majority of the local clubs maintaining interest in the work of the international association.

Wednesday morning's session was opened with more business, the district representatives and several of the special committees making their reports. These were followed by a stirring address on "The Duty of One Man to Another," by Rev. A. C. Fox, S.J., president of Marquette University. "There is a veritable plague of pseudo service abroad in the land today, and it is the duty of every American citizen to banish this plague from the face of the earth," declared Father

Fox. "The higher things of life, without which existence itself would be dismal and empty, can neither be bought nor sold for money. Service of the true sort is Americanism, and is not to be measured in terms of percentages. Progress depends upon surplus service. The ideal man serves without compensation for the sake of a wider solicitude to help the world."

John Clyde Oswald, publisher of *The American Printer*, spoke on "Coöperative Educational Effort," emphasizing the need for more attention to the training of apprentices.

An interesting address on "The Story of Printing Ink," illustrated with stereopticon slides, was given by C. R. Conquergood, of Toronto, international representative for the seventh district. Mr. Conquergood, after showing how printing ink enters into all phases of human life and existence, gave an interesting description of how the ink is made.

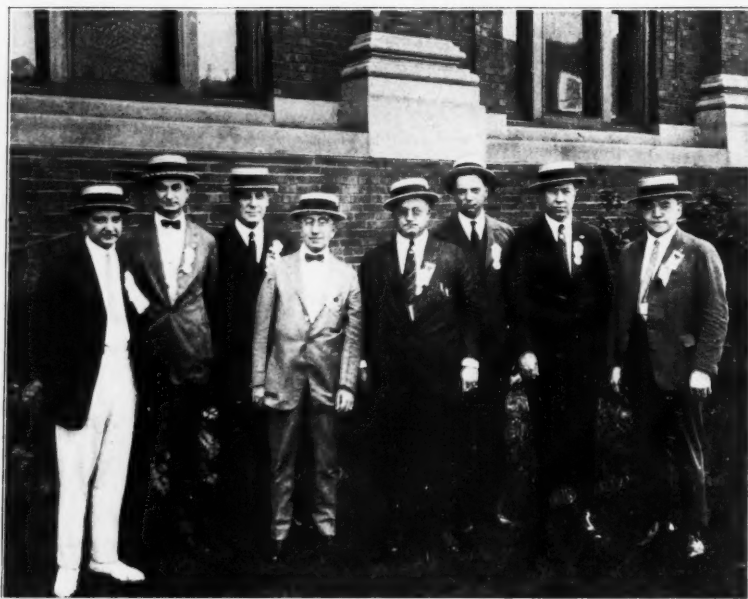
Thomas Knapp, president of the Old-Time Printers' Association of Chicago and a member of the Chicago Club of Printing House Craftsmen, was called upon. In his remarks Mr. Knapp stressed the need for more attention to the instruction of workers in the fundamentals of printing. Then past president William F. Goodheart was called to the platform for a few remarks. He told of the beginnings of the craftsmen's movement, leading up to the success that has been attained.

Thursday morning Merritt W. Haynes, assistant director of education of the U. T. A., spoke in place of Director Hawkins. He told of the educational work being done by the U. T. A., emphasizing the need of educating the apprentices, and urging the support and coöperation of the craftsmen in the work that is being done by the various schools.

Public Printer George H. Carter, who was present at the convention, was called upon and, after congratulating the craftsmen upon the continued success of their work, told of what the Government Printing Office at Washington is doing in connection with the training of apprentices. He also spoke of the work of the research laboratory that has been established for the purpose of testing materials and devices, and offered the services of this laboratory to the craftsmen and to all commercial printers, stating that it is his belief that the Government Printing Office should bear the same relation to the commercial printing industry that the Department of Agriculture bears to farming.

The closing business of the convention received undivided attention. Amendments to the constitution, all for the purpose of enlarging and making more effective the work of the association, were presented and carried. The selection of the place for the next convention brought an interesting time for the delegates. Dayton, Ohio, started by presenting its invitation. Omaha, Nebraska, was supported by a telegram from the mayor and the president of the Association of Commerce of that city. Los Angeles presented its bid for the convention in 1932, at which time the Olympic games will be held there. Philadelphia came forward for the 1926 gathering, owing to the sesqui-centennial celebration to be held that year. The race between Omaha and Dayton was decided by roll call of the accredited delegates, so that the craftsmen will next year have the opportunity to go to Omaha and see what the West has to offer in the way of hospitality and entertainment, as well as what the craftsmen's clubs of the West are doing.

The election of officers put William A. (Bill) Renkel, of New York, the first vice-president, into the highest office in recognition of the valuable services he has rendered to the organization. George A. Faber, of Milwaukee, who has served faithfully as second vice-president, was advanced to first vice-president. To the gratification of the Chicago delegation, Ernst C. Dittman was elected to fill the position of second



Board of Governors and Two Past Presidents of Craftmen's Association

Left to right: George A. Faber, first vice-president; James T. Monahan, treasurer; Ernst C. Dittman, second vice-president; L. M. Augustine, secretary; William A. Renkel, president; Harvey H. Weber, retiring president; John J. Deviny and William F. Goodheart, past presidents.

vice-president. The offices of treasurer and secretary brought no contest, as the two incumbents, James T. Monahan, of Des Moines, and L. M. Augustine, of Baltimore, were reelected as the unanimous choice of the delegates.

The newly elected officers were duly installed in office by John J. White, president of the Connecticut Valley Club of Printing House Craftsmen, and the gavel was turned over to the new president, who immediately took charge and as his first act in office called a meeting of the Board of Governors.

Lest it be thought that the program as here briefly outlined comprised the entire scope of the convention activities, let it be said that the convention program itself from all appearances was but a comparatively small part of the work done by the officers, delegates and visitors. Reports were in circulation to the effect that this or that committee was in session until the wee sma' hours, threshing out some of the questions, resolutions, amendments and so on that were presented for their consideration, to be later presented by them to the convention for action.

Another feature that had a large part in the activities was the interclub conferences, at which delegates from various clubs met to discuss and pass on for the benefit of other clubs matters pertaining to the successful conduct of local organizations. Conferences of district representatives were also scheduled, until it would seem that the active participants in the work of the international body were left very little, if any, time for enjoying the entertainment that had been provided by the local committee.

The general sentiment as expressed by the speakers as well as by many of those around the convention hall might be summed up in the statement that the "baby" of the printing trade organizations has grown with remarkable rapid-

ity into a force that is having an increasingly important influence on the entire field represented by the printing and allied industries.

The Milwaukee craftsmen were showered with praise for the manner in which they conducted affairs, and especially for the exposition — the Third Graphic Arts Exposition — which was held under their auspices in conjunction with the convention. Striving under the handicap of adverse business conditions which have been felt in a large measure by all lines of business, the Milwaukee club presented a large number of exhibits, for which they are entitled to much praise as well as the heartiest thanks of all those who were in attendance.

Among the exhibitors who were found in the various booths in the exposition building were the following:

B. H. Bunn Company, Chicago.—Tying machines which take packages, wrap the string around them and tie the knots securely.

West Manufacturing Company, Milwaukee.—The new automatic West sealer.

The Inland Printer Company, Chicago, publishers of *THE INLAND PRINTER*.

Production Meter Service Corporation, Chicago.—A system of automatic plant control for recording the operations on machines in the plant.

Cromwell Paper Company, Chicago.—Featuring the well known Cromwell tympan papers.

Wisconsin photoengravers in a combined exhibit of photoengraving.

Western States Envelope Company, Milwaukee.—Exhibiting a machine in operation making envelopes.

Stokes & Smith Company, Philadelphia.—Automatic high-speed press in operation, printing envelopes.

Hill-Curtis Company, Kalamazoo, Michigan.—Featuring the Trim-O-Saw for sawing and mitering.

Post Manufacturing Works, Incorporated, Chicago.—The Post automatic envelope printing press.

Ault & Wiborg Company, Cincinnati, Ohio.—Printing inks, varnishes, etc.

Marohn Chemical Company, Milwaukee.—Marco metallic printing inks.

Oswald Publishing Company, New York city.—Publishers of *The American Printer*.

The Transportation building, Chicago, was showing what it is doing to provide a permanent graphic arts display in the center of the printing district of the city, and to provide offices for those selling to printers.

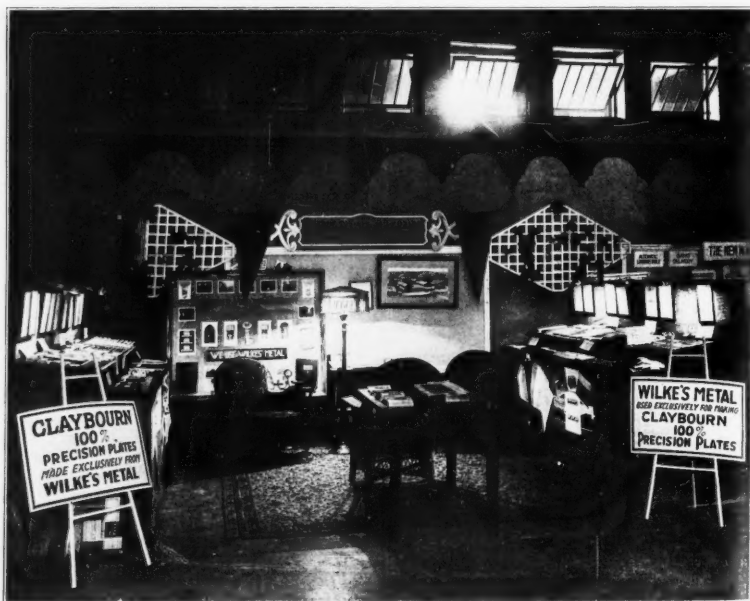


Exhibit of Wilke's Metal by Metals Refining Company, Hammond

Standard Linaform Company, Boston, Massachusetts.—The Linaform, for lining up and registering forms, also the Premier register table and Warnock diagonal blocks.

A. G. Burton's Son, Incorporated, Chicago.—Printing and perforating machinery.

Lewis-Shepard Company, Boston, Massachusetts.—Lift trucks; portable elevator or stacker.

Mentges Folder Company, Sidney, Ohio.—Mentges folding machines.

A. W. Hall & Co., Chicago.—Hall folders. Represented in Milwaukee by J. Ruesch Printing Machinery Company.

McCain Brothers Manufacturing Company, Chicago.—Automatic feeder attachment for folders; also a new automatic high-speed press.

Multicolor Sales Company, Chicago.—Automatic job presses and Liberty folders.

Printing Machinery Company, Cincinnati, Ohio.—Patent bases.

Russell E. Baum, Philadelphia.—Baum high-duty folders, with or without automatic feeder; pony folders and Liberty folders.

Loring Coes & Co., Worcester, Massachusetts.—Paper knives.

J. W. Pitt, Incorporated, Bath, New York.—The "Upright-grain" base.

The Rockaway Company, Milwaukee.—Rockaway automatic spaceband cleaner.

Stuebing Automatic Machine Company, Cincinnati, Ohio.—Tinning machines used in the mounting of calendars.

Barrett-Cravens Company, Chicago.—Lift trucks and portable elevators.

Badger Carton Company, Milwaukee.—Cartons and display cards for all purposes.

Milwaukee Typothetae Display, showing U. T. A. educational work and work of school of printing.

J. Ruesch Printing Machinery Company, Milwaukee.—Representatives for Ortleb Ink Agitator Company, Ohio Knife Company (O. K. Knives), power and lever cutters, sandblown electric welded steel chases, Lehigh paper balers, Vandercook proof presses, Hall folding machines, electric and gas sheet heaters, Perfection quins, new and rebuilt machinery; also complete line of bookbinders' machinery.

Electrical & Steel Sales Company, Milwaukee.—Stuebing lift trucks; Medart steel shelving and lockers; Economy paper bales; truck casters, platforms, lamps, lamp reflectors, bale ties.

Milwaukee Journal.

Paul Fiech Printing Ink Company, Chicago.

Indiana Chemical & Manufacturing Company, Indianapolis, Indiana.—Pressroom specialties.

Hoyt Metal Company, Chicago.—Hoyt's electrotype molding cases, Hoyt's tint plates, base plates, metal guards or bearers, Hoyt's perfect impression lead for lead mold plates; tin coated, lead coated and plain lead.

George T. McLauthlin & Co., Boston, Massachusetts, represented by J. Ruesch Printing Machinery Company, Milwaukee.—National paper cutters. Monarch Engineering Company, Baltimore, Maryland.—Monomelt metal furnaces.

Harlow R. Grant & Co., Chicago.—Vertifile system for filing and finding cuts; also the Grant display fixture.

Hamilton Manufacturing Company, Two Rivers, Wisconsin.—Printers' cabinets and racks, makeup tables, proofreaders' desks, imposing tables, material cabinets, pressroom cabinets, bindery tables, stock forwarding table and chase racks.

F. Wesel Manufacturing Company, Brooklyn, New York.—Equipment for photoengravers, electrotypes, stereotypers, printers and lithographers; final plate mounting base. Demonstrating the Wesel-Bassett multiple transferring unit for photo-lithographers, which was exhibited for the first time; the 2,000-ton lead mold press for electrotypes; also the Wesel new style Washington hand press; the Intersteeltypes matrix and process of stereotyping; the Wesel router; a special stereotyping unit consisting of a casting box, metal furnace and scorcher.

Gugler Lithographic Company, Milwaukee.—Display of product and Harris press in operation.

Embossograph Process Company, New York.

Gowdy Manufacturing Company, Buffalo.—Gowdy automatic envelope press. Quality Envelope Company, Milwaukee.—Printed or plain envelopes.

Alchemic Gold Company, New York.—Alchemic gold and silver inks. Electric heating plate and form rollers for using these inks were shown in operation.

Metals Refining Company, Hammond, Indiana.—Wilke's printers' metals. Printers' Supply Service, Chicago.—Leads, slugs and metal rule.

Poor Richard Corporation, Chicago.—Automatic sheet gathering machines and multicolor presses.

Cheshire & Greenfield Manufacturing Company, Chicago.—The C. & G. Trimmer.

National Printer-Journalist, Milwaukee.—Service booth.

C. B. Henschel Manufacturing Company, Milwaukee.—The Milwaukee bronzer.

Milwaukee Printers Roller Company, Milwaukee.—Printers' rollers.

Hacker Manufacturing Company, Chicago.—Precision presses, proof presses, plate gages.

Wisconsin News, Milwaukee.

Mid-States Gummed Paper Company, Chicago.—Gummed paper and cloth. E. W. Meyer Company, Milwaukee.—Gold Seal metallic inks.

C. R. & W. A. Nelson, Chicago.—Loose leaf and label-cutting machinery. J. A. Richards Company, Kalamazoo, Michigan.—Saw trimmers, steel rule dies, multimform die outfits, equipment for making steel rule cutting dies.



Exhibit of Chalmers Chemical Company, Newark

Claybourn Process Corporation, Milwaukee.—Plate correcting press, four-color proof press, Non-Stretch bender for curving plates and precision equipment for platemakers.

Joseph E. Smyth Company, Chicago.—Book sewing machines and other bookbinders' machinery.

Ben Franklin & Western Printing, Chicago.

Exhibit of ancient and modern graphic arts from U. S. National Museum, Washington, D. C.

Neenah Paper Company, Neenah, Wisconsin.—Papers.

Northwestern Furniture Company, Milwaukee.—Filing devices, furniture, sales, etc.

Fox River Paper Company, Appleton, Wisconsin.—Papers.

Fritz Brothers, Zurich, Switzerland, and Du R. Bischoff, Munich, Bavaria.—Exhibit of printed matter, etchings, etc.

E. A. Bower Company, Milwaukee.—Papers.

Dill & Collins Company, Philadelphia.—Papers.

Gilbert Paper Company, Menasha, Wisconsin.—Papers.

Allman-Christian Paper Company, Milwaukee.—Papers.

Dwight Brothers Paper Company, Milwaukee.—Papers.

Meyer-Rotier Printing Company, Milwaukee.—Exhibit of high-grade printing.

W. F. Nackie Paper Company, Milwaukee.—Papers.

Standard Paper Company, Milwaukee.—Papers.

Kimberly-Clark Company, Neenah, Wisconsin.—Papers.

Deutscher Buch- und Steindruckerei, Berlin, Germany.

H. D. Roosen Company, New York and Chicago.—Printing inks.

Munising Paper Company, Munising, Michigan.—Paper.

The Hein Company, Milwaukee.—Loose-leaf system of cataloging.

E. W. Blatchford Company, Chicago and New York.—Blatchford patent metal base.

Heig & Heig, New York city.—Linotype and intertype supplies.

Oneida Chuck Company, Rhinelander, Wisconsin.—New chuck for use with paper cores.

Fortified Manufacturing Company, Kansas City, Missouri.

Gardiner Metal Company, Chicago.—Printers' metals.

Vandercook & Sons, Chicago.—Proof presses.

Olsen Publishing Company, Milwaukee.—Publishing, advertising and printing.

Still exhibit of electrotyping by the Gether, Nuzum and Badger electrotype companies.

George F. Wamser, Milwaukee.

Globe Typefoundry, Chicago.—Typefounders' and printers' supplies; Hilland No-Furniture chase.

Sleight Metallic Ink Company, Philadelphia.—Bronze and colored printing and lithographing inks, using press equipped with Kluge automatic feeder for demonstrating.

Chalmers Chemical Company, Newark, New Jersey.—Phenoid instantaneous type cleaner.

National Bundle Tye Company, Blissfield, Michigan.—Saxmayer tying machine.

American Assembling Machine Company, New York city.

Sinclair & Valentine Company.—Litho and printing inks, dry colors and varnishes.

An extensive historical exhibit included the Ramage press on which Ben Franklin worked; an old press (Samuel Orcutt's patent) brought overland to Wisconsin in 1863 and used continuously until replaced by modern machinery, also a large number of old books, newspapers and other printed matter. In the same section was the exhibit showing the fifty best books of the year, arranged by the American Institute of Graphic Arts.

Advertising Men Hold Great Convention



THE annual convention of the Associated Advertising Clubs of the World, the great international gathering of advertising men which had chosen London, England, and the empire exhibition at Wembley (a suburb of London) as its meeting place, proved to be more successful than hoped for. There were at least two thousand delegates from the United States, and many others from the British dominions and the continent of Europe, which on July 13 to 17 filled London hotels with their presence, and London newspapers with their doings. As the *Members' Circular* of the British Federation of Master Printers puts it: "True it is that the most conspicuous of the many slogans was 'Truth in Advertising'; that the profession of advertising in all its many ramifications will be advanced by the convention; that trading between the nations will be increased; and that, incidentally, the printing art and industry will receive a fillip. But from every platform throughout the convention a higher aim that had no preliminary advertisement was proclaimed—concord and understanding between nations; and every speaker rendered what was obviously more than lip service at the altar of peace. And while the advertising men with these thoughts in mind were in occupation of London, the fateful conference of allied premiers began its task."

The British printing industry played a conspicuous part in the proceedings of the convention. The departmental conference which it arranged, and the entertainment at lunch for printer-visitors, were great successes; so was the exhibition of British printing in the Palace of Arts.

Unbounded enthusiasm prevailed at the opening session of the convention. "Each for all and all for each" was the principle the Prince of Wales recognized in the convention in his opening address. Through advertising he saw the provision of a more free exchange of commodities and a lower cost of distribution, resulting in the elimination of waste and the reduction of prices and unemployment.

"The world," said Lord Burnham, the chairman, "does not know what it wants and won't be happy until it gets it. Advertisers provide felt wants and unfelt wants also." Other speakers at the opening session included Frank Kellogg, the American ambassador, and C. Harold Vernon, chairman of the hosts; Lou Holland, the president of the associated clubs, read a message of greeting from President Coolidge.

At the first afternoon session Sir Lawrence Weaver, director of the United Kingdom exhibit at Wembley, read a paper in which he claimed that the whole-hearted devotion of art to the service of manufacture and of salesmanship was in the interest of artist and business man alike. "It is said," he stated, "that William Morris was found in the second great exhibition (1852) staring disconsolately at the industrial exhibit, and he explained his distress by saying, 'It is all so wonderfully ugly.' The room of 1852 in our Palace of Arts is a measure of discontent, the room of 1888 a tribute to his showing a better way, and the rooms of 1924 record the distance we have since traveled." As a tribute to a printer nothing more could be expected.

The leader of the House of Commons, the Rt. Hon. J. R. Clynes, expressed the hope that the convention would include discussion on the necessity of workmen in their capacity as producers to do all they could to repay fair dealings and not fear in their efforts the fullest production from their labors. The more, he said, the workmen understood the international character of trade—that away from the work shop and factory skilled and trained minds were toiling in their own sphere

and in their own way to secure business and dispose of it; to buy and to sell; to make, and, as it were, to repair the ravages which did something to wear out the financial resources of those who had to conduct trade and commerce—the more the workman understood this, the more would he see that his interests were wrapped up in the interests of the firm he happened to serve.

THE PRINTING DEPARTMENTAL CONFERENCE

W. B. Wykes, president of the British Federation of Master Printers, occupied the chair at the opening session, supported by John R. Demarest, of the Willson H. Lee Company, New Haven, Connecticut; W. Howard Hazell, president of the London printers' association; John Clyde Oswald, of *The American Printer*; Lieut.-Col. H. Rivers Fletcher, last year's president of the federation; Charles Francis, the dean of the American printing industry; and R. A. Austen-Leigh, the federation plenipotentiary-in-chief. Mr. Hazell previously had proposed that the slogan of the Associated Advertising Clubs of the World, "Truth in Advertising," should be improved to read "Truth and Beauty in Advertising."

In some pleasing words of welcome Chairman Wykes stated that they had come at last to the keynote of the convention, which was not newspaper or direct-mail advertising, but printing; the printers had been telling the truth all along.

Mr. Austen-Leigh opened the subject of "How the Printer Helps the Advertiser." Some printers resented the emergence of the advertising agent, he said; but he is a natural product of present-day development, just as Caxton was a natural product of his time, although he was his own publisher, type-founder, papermaker and binder as well as printer. The speaker concluded with the assertion that the best way of telling the public that the advertisers' goods were worth buying was through the old-established method of printing ink. He gave a pretty turn to the title of his paper when he suggested it should have read: "How Would the Advertiser Exist Without the Printer?"

"The Printer and the Advertiser" was the title of John Demarest's paper. Business awaited with open arms the printer who could provide service, he said; but the prices for printing had always been too low, and the average business man did not understand that the printer sold a service; in fact, only a few printers understood it.

Charles Francis spoke on "The Labor Problem in the Printing Industry." The labor problem is the greatest problem in the world today, he contended, and its causes were not merely economic, but selfishness, lack of consideration for others, and the machinations and greed of humanity in all classes of society. Its solution may be found by the establishment of confidence between man and man, by closer affiliation and by just and fair dealings between the men and the boss. John Clyde Oswald told the audience how the printers in the United States and Canada were organized.

The biggest part of the conference was taken up with a discussion of the merits of collective advertising for printers, introduced by Lieut.-Col. H. Rivers Fletcher with a paper in which he described some of the schemes of collective advertising adopted in England, and the consideration the British federation had given the subject.

David Greenhill, of the Sun Engraving Company, London, spoke on "The Color Note in Advertising," an excellent paper which we hope to publish in a later issue.

At the conclusion of the session the admiralty authorities had arranged a special performance of "The Siege of Zeebrugge," in which one of the greatest epics in British history was reenacted in miniature.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"American Graphic Art"

There is a type of historian that possesses the astonishing gift of making the pages of history hold the reader as firmly as the most fascinating story. Chroniclers whose work manifests that rare ability of making the pages of history throb with life and action, reenacting stirring scenes of the past, include Gibbon and Bryce, and those contemporary realists, Wells and Van Loon. Since the matter-of-fact task of the historian is one that is so seldom done by a man who can write entertainingly, it is a good deal to expect a book which gives a connected and comprehensive account of American graphic art to be much more exciting than a proverbial "reading of the minutes of the previous meeting." In his book, "American Graphic Art," F. Weitenkamp, curator of prints, New York Public Library, has written an encyclopedic treatise in which he traces the work of those whose names are connected with the history of American graphic arts down to the present time. Mr. Weitenkamp tells the story as he finds it in library documents and magazine files. While he manifests a very intelligent appreciation of the graphic arts, his book does not greatly stir the imagination, due to the author's seeming lack of dynamic fervor and spiritual urge such as characterize Joseph Pennell's splendid book, "The Graphic Arts," which was published a few years ago.

The chapter titles of Mr. Weitenkamp's book are: Etching — Early Attempts and the New York Etching Club Period; Etching — The Present Revival; Engraving in Line and Stipple in the Eighteenth and Nineteenth Centuries; Mezzotint; Aquatint and Some Other Tints; Wood Engraving; The "New School" of Wood Engraving; Painter Wood Engraving; Lithography; The Illustrators; Caricature; The Comic Paper; The Book Plate; Applied Graphic Art from Business Card to Poster.

"American Graphic Art," by F. Weitenkamp; revised edition; illustrated; 328 pages; cloth. Published by The Macmillan Company, New York. Copies may be ordered through The Inland Printer Company.

"The Mastery of Life"

"We are sending you today a review copy of a new book, 'The Mastery of Life,' by 'Councillor.' The book should be of interest to printers because it is rather more elaborately gotten up, typographically, than is usual in books of its class. Also as a character-forming and conduct-of-life book, in many respects distinctive in its field, it should be of interest to those concerned with apprentice training." With a copy of "The Mastery of Life," the foregoing letter was received from the Continental Book Company, New York city. Our first reaction was a feeling of genuinely friendly anticipation. While the subject matter is somewhat remote from the contents of books that are estimated and commented upon in this journal, "The Mastery of Life" nevertheless afforded some exceedingly entertaining and instructive summer reading. It is a thor-

oughly good book to read and ponder. The author has concentrated upon the discussion of certain aspects of life and human conduct, and he has drawn liberally upon the thoughts of ancient philosophers as well as upon those of contemporary thinkers. Much fine original thinking and keen observation distinguish this book, which evidences authentic scholarship.

While we are enthusiastic about the contents of the book, its "elaborate typography," though well intentioned, strikes us as an amateurish effort. Such a fantastic mixture of italics, bold and light faced type, narrow measures, capitals and small capitals, and unusually queer margins — all of which was done to achieve emphasis — creates an effect that is cheap, loose, choppy, unattractive and inharmonious. As a matter of fact, rather than recommend this book as a specimen to model after typographically, we should ask book printers to secure this volume as an example of how not to set type for any kind of a book. The printing and binding are very well done.

"The Mastery of Life," by "Councillor"; 534 pages; imitation leather cover. Published by the Continental Book Company, New York city.

"William Pickering, Publisher"

"The fame of William Pickering (1796-1854) as a designer and producer of books has long been known to a small circle of collectors, but the extent of his influence on the history of the book trade in England has not been fully appreciated." Thus reads part of a folder sent out by *The Fleuron*, London, in which attention is called to the monograph by Geoffrey Keynes, which provides material for a fairer judgment of Pickering.

In the introductory essay of this handsomely printed volume Mr. Keynes traces the main events in Pickering's life, and gives a connected account of his activities as publisher and bookseller. The essay is supplemented by a hand list describing Pickering's chief publications of literary or typographical interest. Pickering's skill as a book designer is displayed in reproductions of thirty-seven of his most effective title pages, eight of which are reproduced in two colors.

"William Pickering, Publisher," by Geoffrey Keynes, F. R. C. S., handsomely printed on antique finished, deckle edged book paper; 112 pages; full cloth. Edition limited to 350 copies, printed by Charles Whittingham & Griggs, Limited, at the Chiswick Press. Published by *The Fleuron*, 101 Great Russell street, London, England. Copies may be ordered through the Medici Society, 755 Boylston street, Boston, Massachusetts.

Actions, looks, words, steps, form the alphabet by which you can spell characters; some are mere letters, some contain entire words, lines, pages, which at once decipher the life of a man. One such genuine uninterrupted page may be your key to all the rest; but first be certain that he wrote it all alone, and without thinking of publisher or reader.—*Lavater*.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Forty-Four-Hour Strike Ends

The International Typographical Union, in annual convention in Toronto, Canada, August 11 to 16, decided to call off, as of August 31, the strike for the forty-four-hour week, which has been in progress since May, 1921. Discussion of the merits of the strike was heated, but in the end the decision was unanimous. The question of the men who are still on strike, numbering about one thousand, created a heated discussion; there was controversy as to whether strike pay should be continued. In the end it was recommended to the executive council that the men should continue to receive financial assistance.

A proposal to establish a national bank under the auspices of the international union was defeated. The Finance Committee had reported favorably on the project. A proposal for a five-day week was reported unfavorably by the Committee on Laws. The move was said to have been sponsored by New York delegates, who favored the change on newspapers. Western representatives opposed it. The convention defeated several propositions to increase pension funds. Kalamazoo, Michigan, was chosen for the 1925 convention.

Printers' Market Mostly Local

According to a sales survey recently made by the headquarters' offices of the U. T. A., for which 953 of its members furnished data covering \$91,321,674 worth of printing, the local market comprises more than seventy-five per cent of the printing production of the country, or \$68,781,634. Of the balance, eleven per cent or \$10,075,283 worth of printing, comes to the printer from his own State, while less than fourteen per cent, or \$12,482,757, can be considered as interstate commerce.

Washing Machine for Rags

One month's supply of press rags can be made to serve for many months by the use of a special electric washing machine which some printing plants have installed recently. This machine, which can be operated by a pressroom porter for a few minutes each day, washes and dries the rags, removing the lint and softening them without weakening the fabric. According to statements made by the manufacturer, the machine saves from fifty to seventy-five per cent of the cost of rags every month. The manufacturer of the machine, located in Cleveland, has announced a selling plan by which any printing concern may buy

the machine on monthly payments equal to the actual cash saving in rags, thus really getting the machine without expense.

New Principal of Printing School

Lester A. Reppert, who will be well known to printers in different parts of the country as the field representative of the educational department of the United Typothetae of America, has been appointed principal of the Chicago School of Printing, 421 South Clark street, the apprentice school of the Chicago Employing Printers' Association, in place of C. B. McClelland,



Lester A. Reppert

resigned. Mr. Reppert is a practical printer as well as a college graduate. For three years he was head of the department of printing at the Manual Training Normal School, Pittsburg, Kansas. In his connection with the educational department of the United Typothetae of America he inspected most of the successful schools of printing in the United States and had personal contact with the leading educators in the industrial education field.

PLANS for an extensive newspaper advertising campaign will be outlined at the convention of the United Fisheries Association, to be held in Atlantic City from September 4 to 8. Some progressive direct advertising printer may here have a chance for new business.

Two Thousand Dollars for Junk

Thomas Wrigley runs a machine shop for printers not far from THE INLAND PRINTER office, and has done a lot of good work for the printers in the old printing district bounded by Van Buren, State, Market and Polk streets, Chicago. He was ninety years old the other day, and stopped long enough in his busy work to relate a few incidents of his long life. With a David Harum smile after one of the celebrated horse deals, he related how, after the big Chicago fire, an old press of his had served the Chicago *Tribune* to get out the only news sheet then in existence in Chicago.

"I had picked up that press as junk at a cent and a half a pound down in Quincy, Illinois, and advertised it here for months, but no one would even look at it. Then along came the fire—and some one got me out of bed to meet Joseph Medill.

"Well, he wanted the press—for his paper had burned like all the others. I told him \$2,000 cash. He couldn't get it, for money was all locked up, but he did pay me \$300 a month.

"And the next morning papers were being rolled off the nine-column Taylor press to the tune of 2,500 an hour. Newsboys lined Canal street, paid 5 cents for each paper, and retailed them at 35 cents each—which was fairly good profit for 'way back when."

Again a New Slugcasting Machine

The first slugcasting machine was invented by a German watchmaker in America. The most recent one, the newest and most novel one in design and construction, according to our ideas of this kind of machines, has been invented by Benjamin F. Bellows, an engineer from Cleveland, Ohio. For some reason or other, Mr. Bellows went to Germany to perfect his invention, possibly to obtain the coöperation of David Petri-Palmedi, an American engineer, and also, as the prospectus states, "of the foremost experts among engineers and printers, publishers and business men, who had chosen the building of composing machines as their profession."

Stripped of the usual platitudes and high-sounding claims of speed and utility, the prospectus states that the new invention is a one-man composing and linecasting machine with four magazines of 127 matrices and 128 keyboard keys, the casting mechanism being operated by the 128th key; the magazines consequently have 127 channels. The magazines are located horizontally on the machine, one magazine back

of the other. The matrices are two-letter up to and including 18-point, one-letter up to and including 36-point. They are considerably smaller and lighter than the matrices we now are accustomed to, and the distribution is regulated by holes through the matrix sides.

The spaceband is constructed on practically the same lines as we are used to, except that the slide is turned upside down; in other words, that the ears are placed at the bottom of the slide. Another innovation is that the letters align at the bottom of the slug, on the principle of Lining Gothic. The printed matter says of this feature: "It should be gratifying to all printers to know that it has finally been possible to introduce the uniform line for composing machines. . . . All faces, no matter whether single or double letter type, and regardless of body or face, will set up in one straight line. This enables the printer to mix all faces at random in straight matter or display composition." This may or may not be an advantage, according to the use the machine is put to.

A feature we do not like is the clumsiness of the spaceband. Even at its thinnest point the space between the words would be four and one-half points. This may be all right in German newspapers, but it surely lacks the quality required in American books and periodicals of the better class.

The machine is made in Germany and marketed there.

New Initials by Will Ransom

A design by Will Ransom which will surely appeal to printers who appreciate the decorative touch in typographic work has been brought out in the series of Clear-cut shaded capitals recently put on the market by Barnhart Brothers & Spindler. The letters are quite dashing, and used in place of regular capitals in combination with a light-face old-style roman and italic add a lively snap and pleasing style to the simplest arrangements. These ornamental capitals renew and refresh one of the best old-style types we have as a heritage from the punch-cutters of the nineteenth century. The new characters are somewhat reminiscent of French copperplate lettering. However, Mr. Ransom had no particular model before him in working out the design, but created an original and very interesting series of letters—a genuine contribution to the present standards of tasteful typography of a somewhat ornate tendency.

THE American Printing Ink Company, 2314 to 2324 West Kinzie street, Chicago, recently issued a handbook of printing inks. The valuable features of the book are: First, the practical arrangement of illustrating each specimen color in solid, halftone and type; second, a complete description of the qualities of each specimen shown, such as "heat-proof," "light-proof," etc., also stating whether the ink is full strength or not, what colors it will harmonize with and what class of printing it is particularly suited for. A price list in the front of the book makes it especially valuable to printing estimators and others having pricing to do.

Harvey Best Heads Monotype Company

We surely are pleased to announce that the Board of Directors of the Lanston Monotype Machine Company, at a recent meeting in Philadelphia, elected Harvey D. Best to succeed J. Maury Dove, deceased, as president of the company. Mr. Best has been a member of the Monotype administration staff for a number of years as assistant to the president in charge of sales and as vice-president. As the father of the non-distribution idea he has done a lot for the printing industry, and as the genial and always cheerful sales manager of the Monotype company he was an always welcome visitor among printers, either at their conventions or in their offices. We take this opportunity to congratulate Mr. Best on his well deserved promotion and to wish him a heapful of good luck.

The Board of Directors at the same meeting elected J. Thilman Hendrick, of Washington, D. C., chairman of the Executive Committee, and William Usher Parsons, of New York city, vice-president. The vacancy on the Board of Directors caused by



Harvey D. Best
New President of Monotype Company.

the death of Mr. Dove was filled by the election of George W. White, president of the Metropolitan Bank, Washington, D. C.

Profitable Buy-at-Home Campaign

Secretary Baum, of the Graphic Arts Association, Oklahoma City, writes us as follows: "Three months ago our organization undertook to convince Oklahoma City concerns that their own best interests would be served by buying all of their printing at home. Much of our time, thought and effort has been devoted to this work since that time. As a preliminary, we made a survey of the entire industry and secured some interesting facts and figures to put before buyers of printing. This has furnished the basis for several adver-

tising folders, each of which dwelt on some particular phase of the industry and its relation to the business of other local firms. These folders were mailed as enclosures with the monthly statements of all members. In addition to this, letters were sent to all local firms known to have bought printing out of town, asking their support for the buy-at-home campaign. We have been able to trace some very fine results from this work, in the increase of such printing placed with our members. It has also given us a better insight into the customers' viewpoint and is daily helping us to render better service. Needless to say, we expect to continue this work.

"On Saturday, July 12, our association sponsored a picnic, which was participated in by all but seven of the forty-odd shops in this city. It started with a parade through the downtown section, after which we drove out to a big park and lake, where we spent the day with races, baseball games, golf, etc. The theme of the picnic advertising, newspaper stories and other publicity was 'Print It in Oklahoma City.' The event was so successful we expect to repeat it next year."

Standard Invoices Mean Great Saving

A potential saving of millions of dollars a year is forecast as a result of a survey made by W. L. Chandler, secretary of the National Association of Purchasing Agents. The survey covered thirty-five business corporations of average size. Each of these corporations was asked to estimate what, in the opinion of its officers, might be saved in purchasing and accounting departments, provided all invoices received by the corporation were on the national standard invoice form. The estimated economies varied in the thirty-five cases, but the total estimated savings amounted to \$21,700, making an average of \$620 for each of the thirty-five concerns. "If the 25,000 concerns of corresponding size scattered throughout the United States, Canada and Mexico were to receive corresponding benefits from the use of the national standard invoice form," said Mr. Chandler, "this annual saving would total up in the millions. The theoretical figures would bring this amount to fifteen and a half millions. This figure is so large that a discount for conservatism would still leave potential savings running into the millions."

This national standard invoice form was prepared by the National Association of Purchasing Agents, Division of Purchases and Stores of the American Railway Association, American Railway Accounting Officers Association and National Association of Cost Accountants. In arriving at the national standard invoice form, three national conferences were called by the National Association of Purchasing Agents. The first one in Philadelphia in 1919 was held to study an exhibit which had been prepared by the Standardization Committee of the National Association of Purchasing Agents, of which Mr. Chandler was then chairman. As a result of an all-day conference of representatives of a number of national trade and professional associations, a tentative size and form was adopted for criticism. One year later another national

of the West Point chapel as an example of Goodhue's architectural work. Harry L. Gage, assistant director of linotype typography, contributed two pages on the use of initials in his "Layout" series.

Personal and Other Mention in Short Paragraphs

GEORGE VOORHEES, of the production bureau of the U. T. A., has been granted two months' leave of absence for a visit to Honolulu, where he will furnish production engineering service to the local printers. He left San Francisco on August 6.

A CONFERENCE of local typothetae presidents will be held on Wednesday morning, October 15, the opening day of the U. T. A. convention at the Edgewater Beach Hotel, Chicago. It is an innovation which we hope will be of benefit to all concerned.

CHARLES F. BANFIELD, of Vancouver, British Columbia, has been appointed King's Printer in the Government Printing Office in Victoria, British Columbia. He is a practical printer and has been recognized as one of the most capable men in the craft in western Canada.

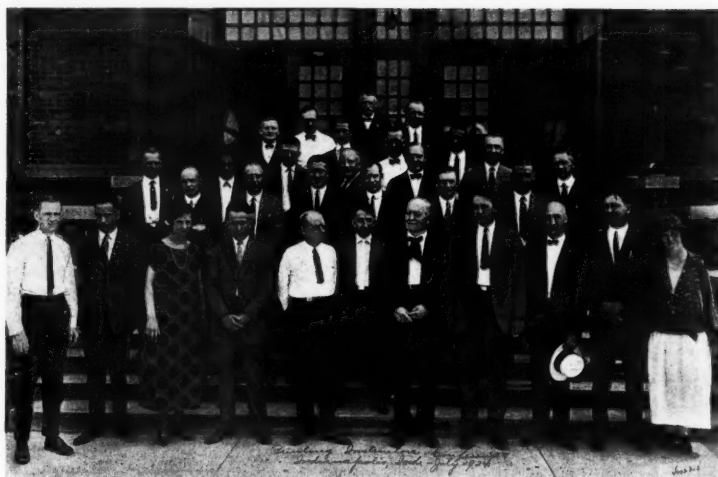
A DEPARTMENT of journalism will be opened at the University of North Carolina at the beginning of the fall term, with Gerald W. Johnson, associate editor of the Greensboro *Daily News*, in charge. Mr. Johnson has had years of experience in every phase of newspaper work.

NO EXHIBITS of any kind, either of machinery, devices or advertising literature, will be permitted in any of the rooms of the Edgewater Beach Hotel, Chicago, during the typothetae convention. Reservations for manufacturers and allied tradesmen are being made on the basis of this understanding.

THE Howard Paper Company, Urbana, Ohio, some time ago completed the installation of Cameron's latest paper-machine winder, and has now placed a contract for the building of a new and larger warehouse. Ward R. Howard, vice-president of the company, started August 1 on a business trip to the Northwest and Pacific Coast.

JOE ANDERSON, well known from his California printer experience as "Joe and His Dog," at one time organizer for the U. T. A. and lately with the Fuchs & Lang Manufacturing Company, has located in Chicago as the representative of the John P. Carlson Ink Company, of Brooklyn. Joe's Chicago address is 6824 North Ashland avenue.

FOR years printers in different parts of the country have been trying to print halftones on bond and other rough-finished stock, with indifferent or unsatisfactory results. The American Engraving & Electrotype Company, of Los Angeles, now claims to have developed a process for making halftones that assures satisfactory printing of any subject on such stock. The Times-Mirror Printing & Binding Company, also of Los Angeles, recently sent us some specimen sheets printed from such cuts. It is stated that the sheets were printed on



Printing Instructors at Summer School

Front row: J. A. Hartenberger, R. A. Schmalholz, Miss Theresa Gergetz, Lester A. Reppert, Thomas Knapp, J. F. Earhart, T. G. McGrew, M. W. Haynes, H. G. McComb, Mrs. H. J. Klendworth.

a cylinder press under ordinary pressroom conditions. It is a unique as well as an interesting specimen, as it shows nine screens of an identical subject, ranging from 60 to 175 lines, printed on Alexandra bond, Alexis bond, Certificate bond, Systems bond, Hammermill ripple, M. F. book, eggshell and news. In every case the cuts show up nicely.

CHARLES H. MASON, intertype representative in Massachusetts, operated the intertype installed on the steamship Republic to get out the daily paper on its voyage to England with the delegates to the convention of the Associated Advertising Clubs of the World. Mr. Mason is an expert operator and machinist.

THE movement to hold annual or semi-annual conventions in the different districts of the United Typothetae, started so auspiciously by the Fourth District four years ago, is gathering momentum. The last district to announce such a convention is the seventh, which will hold its convention in Cincinnati on September 16 and 17.

THE summer school and conference of printing instructors, which now seems to have become an annual affair at the Typothetae School of Printing, Indianapolis, this year attracted printing instructors from thirteen States. Addresses on the different technical phases of the industry were given by E. J. Affolter, of the Dunwoody Institute, Minneapolis; H. W. Olds, of the Senior High School, Warren, Ohio; E. R. Rubush, of the Crescent Paper Company, Indianapolis; T. G. McGrew, of the School of Printing; J. J. Edwards, Indianapolis; Raymond T. Fell, Cincinnati, and George S. Hunt, of Birmingham, Alabama.

EDWARD E. BARTLETT, of the Bartlett-Orr Press, New York, director of typography for the linotype company, has returned from an extended trip to Europe, on which he studied typography and other details of printing and bookmaking in London, Paris, Milan, Florence, Rome, Berlin,

Frankfort, Amsterdam, Haarlem, the Hague, Antwerp and Brussels. On Tuesday evening, July 29, Mr. Bartlett was the guest of honor at a welcome-home banquet at the Engineers' Club, New York, at which congratulations and sentiments of good will were tendered him by friends and business associates. Among these were Joseph Mackey, of the Mergenthaler Linotype Company; J. H. Chapin, of Charles Scribner's Sons; Alfred Kiddle, of the Engineers' Club; John A. Kingman, of the Frank Presbrey Company, and William Edwin Rudge, the Plantin of New Rochelle. Harry L. Gage, of the linotype company, was toastmaster.

PRINTERS' picnics have been reported by the gross during the last three months; in fact, they are too numerous to mention any particular case. Most of these picnics are held on Saturdays, the proprietors donating the time of Saturday morning, while the men and women attending are drawing double pay in enjoyment and "good time" Saturday afternoon. The picnics are generally held at some lake or seaside resort where available, or at some river point in the vicinity of the shop. As the annual occasion of coöperation and good will, these gatherings foster a spirit of consideration and helpfulness toward the other fellow which can not be measured in dollars and cents. The following novel "invitation," duly signed and served, was recently received by the editor: "State of Indiana, Spencer County, ss: To Any Constable of Said County: You are hereby commanded to summon Mr. Harry Hillman to be present at the eighth annual outing of The Abbey Press, to be held on the twelfth day of August, 1924, at the Niehaus Grove, one-half mile north of Ferdinand, Indiana, to testify on the part of The Happy Press Girls and The Abbey Press Boys (plaintiffs) in their case against Old Man Gloom and Old Man Grouch, and have then and there this writ. Dated this seventh day of August, 1924. Issued by Edward Berheide, Attorney for Plaintiffs; approved by E. H. Ringemann, Judge."

THE Eastern Manufacturing Company, Boston, announces the appointment of the Indiana Paper Company, Indianapolis, as agents for Atlantic bond, and the John Wilding Paper Company, Fort Wayne, Indiana, as agents for Pilgrim, Systems, Manifest and Atlantic bonds, Pilgrim, Atlantic and Eastern ledgers, Dearborn cold pressed and Velocity bond.

THE annual meeting of the International Printers' Supply Salesmen's Guild will be held at the Edgewater Beach Hotel, Chicago, October 15 to 18. According to information from Milo E. Hayes, president of the organization, guilds are in the process of organization in St. Louis, Denver, Milwaukee, Washington, Baltimore, Cleveland and Richmond.

LOU HOLLAND and Jesse H. Neal were unanimously reelected as president and secretary-treasurer, respectively, at the annual convention of the Associated Advertising Clubs of the World, held in London, England, the latter part of July. Houston, Texas, was selected as the place for the 1925 convention, the dates to be selected by the Executive Board.

A. D. ROBRAHN, the well known and well liked secretary of the Electrotypers' Association of Chicago, has resigned from this position to become a member of the Simpson-Bevens Company, Chicago, in which he and William G. Imlach, the foreman of the concern, have purchased an interest. Mr. Robrahn will have charge of sales, credits and other phases of office and outside work.

THE employment department of the Intertype Corporation, with the help of one of the commanders of an American Legion post, was able to assist all the ex-service men and women in its employ to make out their national and New York state bonus blanks. Approximately two hundred ex-service people were aided in this way, and many of them have already received checks from the New York state bonus bureau.

F. T. WIMBLE & CO., LIMITED, of Australia and New Zealand, one of the largest printers' supply houses in those parts of the world, informs us that a director of their company, Mr. G. P. Griffith, will be visiting the United States on their behalf during September and October, and he will be desirous of learning the latest developments of the printing and allied industries. Communications for him may be addressed to THE INLAND PRINTER.

The New York Evening High School, Irving place near Sixteenth street, New York city, announces for the fall term a course in cost accounting and estimating for printers, a course in general and advertising typography, and a course in proof-reading and preparation of copy. The courses are open to men and women alike. They consist of lectures and practical demonstrations in the two hours between 7:30 and 9:30. The courses are conducted by Arnold Levitas and William I. Orchard, and are free of charge.

ACCORDING to the tentative program for the U. T. A. convention, just released by the secretary's office, the typothetae has gone back to first principles in the conduct of the convention. Inspirational platitudes, which for a number of years have occupied a big part of the convention program, have been relegated to the scrap heap, releasing time and place for problems of interest to the printer as such. This will make the coming convention of this printers' organization doubly valuable to those who attend it.

THE International Brotherhood of Bookbinders held its first meeting in four years at the Morrison Hotel, Chicago, July 14 to 19. The treasurer reported that the average monthly dues from members in that time had dropped from \$10,267 a month in the fiscal year ending September, 1921, to \$2,580 in the year ending April, 1924. Public Printer George H. Carter addressed the convention on the work done in the Government Printing Office and the conditions under which the employees work.

THE International Association of Electrotypers will meet in annual convention at the Bellevue-Stratford Hotel, Philadelphia, September 25 to 27. President Horn, of the U. T. A., will address the convention on the Ottmar Mergenthaler school at Baltimore, where the new school for electrotypers will be located. President Houser, of the American Photoengravers' Association, will speak on "Coördination of the Allied Printing Associations," and other men of prominence both in and out of the industry will address the delegates.

THE Chicago School of Applied Estimating for Printers will be started by the middle of September by Edward Gallaway, formerly instructor in estimating in the Lakeside School of the Donnelley company and the evening schools of the Chicago Typothetae. The course given will consist of twenty-four lessons of two hours each spread over a period of twenty-four weeks. Classes will be held four nights a week, thus giving the student his choice of the particular evening he may wish to attend. In order to permit of more individual instruction, classes will be limited to not more than sixteen students. There will also be a day class of three sessions each week. All classes will be taught by Mr. Gallaway.

THE Graphic Arts Association of Chicago was organized at a meeting of fifty-odd printers in the City Club Thursday evening, August 14, with the election of Earl Laxman, of the Printing Products Corporation, as president, and Harry Hillman, of THE INLAND PRINTER, as secretary. Bill Hartman, the old war horse in organization work among printers in Chicago and one of the fathers of the original standard cost-finding system, opened the meeting with explanations of the purpose of the call for the meeting. "Do you want a printers' organization in Chicago that will take care of your interests?" Mr. Hartman asked. The response was unanimous. A committee of five will be appointed by the chair to communicate with the printing groups now

existing for a possible consolidation into one big printers' federation, to report at a meeting in September.

THE Employing Bookbinders of America will meet in annual convention at the Drake Hotel, Chicago, October 15 to 17. The association's annual dinner to members will be held on Thursday evening, October 16, the arrangements being in charge of Col. Daniel B. Shepp, chairman of the Entertainment Committee. Among the more important matters to come up will be the question of spoilage and waste, on which a special committee will report. Reservations for rooms should be made direct to the Drake Hotel, Michigan boulevard and Walton place, Chicago.

THE subscription book publishers of the United States to the number of thirty-one recently met with the Federal Trade Commission to adopt a code of ethics, or rules of conduct, to govern them in their dealings with each other and with the public. Commissioner John F. Nugent presided at the conference. The rules adopted are all of the "honesty-in-dealings" kind. For instance, Rule 3: "Resolved, that books bound in substitute for leather should not be represented as being bound in levant or in any way which tends to carry the inference that leather bindings are used." There were fourteen such rules adopted.

THE *Japan Advertiser*, 18 Yamashita-cho, Kyobashi-ku, Tokyo, recently invited us to attend an exhibition of current English printing, which was held at its offices on the occasion of the opening of its new commercial printing department on July 15 and 16. The invitation says: "These examples of fine printing have been privately collected to serve as an inspiration in trying to set a high standard of quality from the start of our new enterprise, and to form the beginning of the suggestion file, which, together with a reference library on designing, engraving and printing, are placed at the disposal of those interested in fine printing in Japan." The invitation was printed in red and black on Crane's Distaff linen, the composition set in Caslon, with the words "English Language Printing" in twenty-four-point Cloister Black.

WILLIAM HAEDRICK, one of the oldest and best known printers of Brooklyn, New York, died on August 5, in his eighty-third year. He was born in Hamburg, Germany, where he entered the printers' trade as an apprentice at the age of fourteen. He came to America a short time after the breaking out of the Civil War, and drifted from one city to another in search of work, even visiting California cities. Once he founded a German daily paper in Brooklyn, but in a short time he left the publishing field to devote his entire time to label and general printing. It is said that the first linotype installed in a job plant found its way into the Haedrick plant in Brooklyn. He retired from active business participation in 1911, when he turned the business over to four of his sons, who are still continuing it under the firm name of William Haedrick & Sons.

Philip G. Nuernberger, Globe Trotter

Philip G. Nuernberger, of the Thompson Type Machine Company, sailed from Vancouver in July on a trip for his company that will encircle the globe and take him into ten different countries. He is now in Japan, where he will spend some time visiting the principal newspapers and printing establishments and studying the printing methods of the Japanese.

The Thompson company has large installations in Japan, one of the printing establishments at Tokio using as many as ten Thompson typecasters, and another printing plant using eight. The Bureau of Printing and Engraving of Japan recently installed four Thompson machines for casting type, leads, slugs and rules.

From Japan Mr. Nuernberger sails for Hongkong, China, and will visit Shanghai, Hankow, Canton and Peking. In Shanghai he will spend some time at the great printing establishment of the Commercial Press, the largest printing plant on the continent of Asia, employing six thousand people. In this printing plant the most modern American machinery is used, such as the Miehle printing press, Harris offset presses, etc. Six years ago the Commercial Press installed its first Thompson typecaster, having decided that the casting of Chinese characters on old-fashioned hand-operated machines was unsatisfactory. Since then the Commercial Press has continued to replace hand casters with the Thompson typecaster, and now operates seven Thompson machines. Recently the largest Chinese newspaper, the *Shun Pao*, of Shanghai, installed a Thompson type, lead and rule caster, and soon expects to produce on the Thompson machine all the Chinese characters it uses.

Late in September Mr. Nuernberger will sail from Hongkong for the long ocean voyage to Sydney, Australia. There the *Sydney Sun* is published, one of the greatest dailies in Australasia. The *Sun* recently installed the largest Goss printing press south of the equator, and a complete Thompson type, lead and rule casting equipment. Mr. Nuernberger will visit the principal cities in Australia and then visit New Zealand.

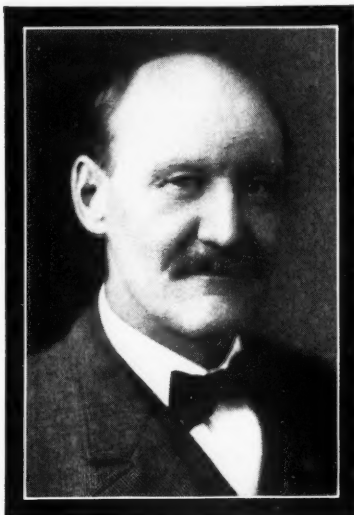
Colombo, Ceylon, will be his next stop en route to India, where he will make an extended stay. A few years ago the Thompson company had its attention called to the difficulties encountered in the casting of type in India for the many different languages used in that country. India is more a continent than a country, because its population is made up of people speaking many different languages. The type of most of these languages is so difficult to cast that slow hand-casting machines had to be used and the type afterwards tooled by hand. The Thompson company undertook to perfect its machine to cast the type for these native languages and to perform automatically the several dressing operations required. In this work it has been entirely successful, and its machines are now used in the casting of vernacular characters in India and have been installed in the government printing plants of many of the native States. Probably about Christmas time Mr. Nuernberger will sail for Eu-

rope, and will visit France, Germany, Holland and England. The Thompson typecaster has but recently been introduced into France, one of its most recent installations being in the plant of the great French daily, *Petit Parisien*. Some months ago a machine was shipped into Czecho-Slovakia, and considerable interest has also been aroused in that country because of the growth of printing due to the industrial activity there. Thompson typecasters have also been shipped into Russia, Italy, Spain, Holland, Norway, Sweden and England.

Mr. Nuernberger's trip is probably the most extensive ever undertaken by an American printers' supply man.

Frank Nahser Dies

Frank Nahser, president of the Globe Engraving & Electrotype Company, Chicago, died on Sunday, August 3, at Lake Cora, Michigan. Mr. Nahser established the



Frank Nahser

Globe Electrotype Company in 1892, and when the Globe Engraving & Electrotype Company was organized in 1903 he was elected president of the new concern. He was a member of the Chicago Athletic Association, the Crane Lake Game Preserve Club, and was a Scottish Rite Mason and Shriner.

R. O. Vandercook's Mother Dies

Mrs. Emma M. Vandercook, for forty-nine years a resident of Evanston, Illinois, died after a long illness at the home of her son, R. O. Vandercook, in Evanston, Wednesday, August 13.

Mrs. Vandercook was the widow of the late Frederic A. Vandercook, to whom she was married in 1871 at Port Washington, Wisconsin. She was born at Pontiac, Michigan, on July 31, 1839.

For many years she was active in the Woman's Educational Aid Association, an organization that for more than fifty years has assisted young women while attending Northwestern University. She was head of the Supply Committee from 1878 to 1906, and has been an honorary member since that time.

She was active socially in the early days of Evanston with her mother, Mrs. Lucy De Coudres, as well as in cultural study. She was a member of the First Methodist Episcopal Church. She is survived by two sons, Edward Picket Vandercook, of Oakland, California, and Robert Oatman Vandercook, the proof press manufacturer.

Want Penalty on Imported Printing

The typographical unions of the provinces of Ontario and Quebec recently adopted resolutions urging the Canadian Government to place a tariff of fifty per cent on all printing imported to Canada. They included in the resolution a recommendation to abolish the sales tax on printing. By the abolition of the sales tax and the imposition of the tariff they hope to shut out American printing from Canada, and thus create more employment for Canadian printers.

Field Managers at Salt Lake City

The second annual convention of state press association field men was held in Salt Lake City from August 11 to 14. Only about a dozen men in the entire United States are eligible to membership in this association, which includes H. C. Hotelling, executive secretary of the National Editorial Association. But the members represent a total of nearly ten thousand newspapers.

The time of the convention was taken up by swapping experiences and discussion of problems that have been met or must be met in the future. One of the chief subjects was the matter of handling advertising in a wholesale way by press associations. It was agreed that while this may be a proper function for a press association, it should not be allowed to occupy any large portion of a field manager's time. His general duties are so numerous and important that it is not profitable for him to devote any large portion of his time to advertising. It was agreed that advertising should be handled by a special department in charge of a competent sales manager, and that the field manager's duties should be supervisory only.

Regarding advertising agencies and special representatives, it was agreed that agencies are a necessity, at least under present conditions, and that field managers should cooperate with them in every way possible in the development of business. As the service of special representatives is important, the consensus of opinion was that any special representative who actually develops business for newspapers is worthy of his hire and should be helped in every way.

Some time was given to a discussion of the question of sustaining memberships. The majority held that it is proper for any one who profits from association work to have a share in the financing. It is not considered proper, however, to allow sustaining members a voice in the direction of the affairs of an association.

Manager Buck, of Nebraska, outlined a plan for auditing circulations that is meeting with favor in his State.

While in Salt Lake City the field men were guests of the Porte Publishing Company, and have reason to remember the company with the keenest appreciation.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

VOL. 73

SEPTEMBER, 1924

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price is 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

MEDIUM-SIZE PRINTING PLANT with complete multigraph, addressograph and direct mail department in prosperous city in eastern North Carolina; ideal location, doing good business, established over 17 years; brick building together with equipment; price \$30,000; will sell equipment separately if desired; owner retiring from business. S 113.

PRINTING OFFICE FOR SALE—2 Miller feeders, 1 open press, modern equipment, all new three years ago, good condition; Central Kansas population about 100,000; doing good commercial business at good prices; reason for selling account wife's health. S 107.

FOR SALE

MACHINERY IN QUINCY, ILLINOIS—39 by 53 modern Michle, \$2,300; 39 by 53 Huber, \$750; 39 by 52 S. K. White Michle, \$1,750; 32 by 44 Brown job folder, accurate style, \$400; 13 by 19 Universal for cutting and creasing, only \$75; 50-inch Seybold auto clamp cutter, \$1,200; 34-inch Seybold auto clamp cutter, \$700; 7/8 inch Morrison stitcher, \$140; 7/8 inch Latham stitcher, \$175; Models K, 1 and 3 linotypes, \$1,200, \$750, \$1,000; type and material for periodicals and newspapers. In Chicago have large stock of cylinder presses, paper cutters, job presses, stitchers, Hamilton wood and steel composing furniture, Chandler & Price presses, complete outfits. Buyers in central and western states tell us your wants. **WANNER MACHINERY CO.**, 716 S. Dearborn street, Chicago, Ill.

FOR SALE—Anderson High-speed folding machine, maximum sheet 25 by 38, speed 5,000 per hour, five folds (3 right angle, 2 parallel), complete with all attachments, tools, counter, etc., also 8-page paster attachment; serial No. 646; run less than 100 hours; will give absolute guarantee machine is as good as day it left factory; reason for selling: bindery consolidation; price \$1,500, cash or terms, f.o.b. cars. **THE PAGE PRINTERIE, Inc.**, Grand Forks, N. D.

RULING MACHINE, 36-inch cloth, double-deck Hickok; rules two sides at one time, faint lines; can be seen running in Philadelphia; can be bought very cheap or will consider exchange for a two-beam down-line striker machine. **LOUIS APPELBAUM & CO.**, 21 N. Seventh street, Philadelphia, Pa.

FOR SALE—Model 14 linotype machine in excellent condition, fully equipped for commercial job office, cheap. Reason for selling, dissolution of partnership. Write **HOW & MCGOWEN**, 804-806 Ellis street, Augusta, Ga.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY**, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE—1 flat bed Whitlock press, 36 by 48, suitable for forms, directions, etc.; 1 No. 4 Sheridan embossing press, 18 by 14 inch head, condition like NEW. **EASTMAN KODAK COMPANY**, Kodak Park, Rochester, N. Y.

SIX ROUSE PAPER LIFTS, type CC, maximum sheet size 43 by 56, guaranteed to be in first-class condition; ready for immediate shipment; price \$200 each. **THE GEO. C. WHITNEY CO.**, Worcester, Mass.

HARRIS AUTOMATIC PRINTING PRESSES, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. **KONECKY BROS.**, 252 Pennsylvania avenue, Brooklyn, N. Y.

PERFECT SEYBOLD duplex automatic magazine trimmer, \$575; new Boston No. 2 electric stitcher, save \$50; new 3 h.p. Century A. C. 220 volt single phase motor, \$110. **FLADELAND**, Waupun, Wisconsin.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal street, Chicago.

BARGAIN—Two-platen job shop; established, paying, exclusive business in Ohio city of 17,000. Write S 104.

FOR SALE—44-inch Seybold cutting machine. S 985.

HELP WANTED

Artist

ARTIST WANTED, commercial retoucher; prefer one with ability to lay Ben Day tints; must be high grade; excellent opening. Address in fullest confidence, giving references, to **STAFFORD ENGRAVING COMPANY**, Century building, Indianapolis, Indiana.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.

761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Bindery

COMBINATION BOOKBINDER AND RULER WANTED — Good position to right man; union shop, 44-hour week, good wages and steady job; no need to apply unless you are a competent workman. S 111.

BINDERY FOREMAN — Thoroughly experienced sales check books and manifold books; steady position. NATIONAL SALES BOOK COMPANY, Long Island City, N. Y.

WANTED — Competent ruling machine operator for card index work. Give references, age and salary expected in first letter. S 112.

Composing Room

STONEMAN-PRINTER — Man who can lock and register color work quickly and accurately, without lost motion, for medium-size shop doing a choice class of work; excellent working conditions; located in middle western town of 150,000; all the advantages of metropolitan printing centers, with more favorable living conditions. If you are now working as assistant to an expert stoneman and can deliver the goods and want to take on more responsibility where your efforts will be appreciated and you will have every opportunity to advance, write, giving particulars, in confidence, S 114.

COMPOSING ROOM FOREMAN — Job and commercial plant in large mid-western city has opening for high-grade thoroughly experienced foreman with demonstrated executive ability; shop has 12-man composing room, monotype equipment, complete foundry and engraving plant in connection. Applicant must produce tasty composition economically, and O. K. position on all forms. Give working record and salary desired in first letter; non-union. S 43.

Foremen

FOREMAN WANTED — Open shop in western New York doing high-grade work with modern equipment; average eight employees; Linotype, Kelly, cylinder, Millers. Applicant must be capable of taking full charge and eager to increase efficiency; reward for consequent growth; \$50 to start; a real opportunity for an ambitious man. State all qualifications. S 109.

FOREMAN — For printing department of bag factory; must be fully qualified pressman, able to get quality production and understand record keeping, stereotype work, engraving, etc., and filing of mats, copies, plates, etc. Answer fully, giving complete qualifications and salary expected. Job on Pacific Coast. S 91.

Managers and Superintendents

WANTED — A combination printer and pressman to take charge of printing office; one that is able to buy \$2,000 worth of stock; business increasing every day — doing a specialty: United States, Canada and Cuba for field. OPPORTUNITY, Drawer 965, Roanoke, Va.

WANTED at The Children's Village, Dobbs Ferry, New York, instructor in printing to take charge of a small printing plant, educating and training boys as printers, as well as getting out job work and a small institutional magazine. For further information, communicate with LEON C. FAULKNER, Managing Director.

MANAGER WANTED, with wide experience in monthly publication, report and catalogue work, to take charge as executive head of well-equipped printing office; must understand selling end and how to handle salesmen. S 117.

SALESBOOK SUPERINTENDENT — Thoroughly experienced; excellent opportunity. Replies held confidential. NATIONAL SALES BOOK COMPANY, Long Island City, N. Y.

Miscellaneous

LEARN LINOTYPING, Monotyping or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention; the Thaler keyboard; mail post card or letter for free book and details of short-time offer. Write NOW. THALER SYSTEM, 29 Lean & Trust Bldg., Washington, D. C.

Salesmen

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

A PRACTICAL COURSE IN ESTIMATING FOR PRINTERS — Edward Galloway, author of "A Course in Printing Estimating for the Training Department of the Lakeside Press," former instructor in estimating for R. R. Donnelley & Sons Co., and the United Typothetae of America, will establish within the loop district of Chicago, about September 25, 1924, The Chicago School of Applied Estimating for Printers. The Course will consist of 24 lessons of two hours each spread over a period of 24 weeks; classes will be held four nights a week, thus giving the student his choice of the particular evening he may wish to attend. In order to permit of more individual instruction, classes will be limited to not more than 16 students; this means that not more than 64 students can be accommodated during the school year. There will also be a day class which will complete itself in eight weeks of three sessions each week. All classes will be personally taught by Mr. Galloway. For prospectus, terms, etc., write to EDWARD GALLOWAY, Transportation Bldg., Chicago, Ill. (This School will not teach a correspondence course.)

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

GENUINE STEEL DIE embossed stationery and copper plate engraving; proprietors, commission salesmen, turn inquiries and orders to us; good commission. Send for samples. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

WANTED — Advertising stickers and gummed labels to sell by mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Md.

SITUATIONS WANTED**Composing Room**

FOREMAN with fifteen years' experience in handling all kinds of hand and machine job, book and magazine composition, at present employed in large eastern plant, desires change; Eastern states or Middle West preferred. S 108.

MONOTYPE MACHINIST-OPERATOR (combination) desires keyboard position to build speed; present speed 2500-3000 ems per hour; set tables; good proofs; would work combination later or take charge of machines. S 98.

APPRENTICE — Young man, 20, wants position with printing or advertising firm; good character, punctual, courteous; correspondence student in advertising. S 116.

YOUNG MAN, 18, with 2 years' experience, wishes to learn the trade; will go anywhere; can furnish references. S 115.

Executives

SUPERINTENDENT or director of production; excellent executive experience; a man of initiative, force, capable organizer, with broad experience and splendid record, desires correspondence with substantial progressive firm requiring man whose thorough training and experience offer conclusive evidence of his ability and capacity for assuming responsibility in position named; his knowledge of operations on a large scale, command of all the details of plant routine, combined with ability to direct others for co-operation, add to his equipment and suggest his value to an organization where unusual tact, judgment and discernment are a part of specifications; non-union; middle age; go anywhere. S 18.

TO HAVE AS MANAGER of your stationery and office equipment department a man who possesses sales ability, personality, energy, education, experience, and a knowledge of the business from Art Metal sales to gem clips; is to be indeed fortunate; if you are looking for one of this calibre, may I offer my services; the last four of my twenty-two years of life have been spent in the employ of one of the largest houses in the Southwest; I seek a position with a future. S 119.

Managers and Superintendents

SUPERINTENDENT-FOREMAN, over 20 years' successful experience, in high-grade plants producing process color work and all classes commercial printing, wishes to get in touch with reliable concern needing executive with proven ability; direct charge composing room desired; fine typographer and stoneman; Middle West or South preferred; married; reliable; union; references. S 118.

SUPERINTENDENT, 40, ten years' experience as executive with discriminating printers, practical in all departments, layout, composition, stonework, line-up, presswork, binding, knows paper and ink, experience in estimating, costing and routing, good systematizer and able to handle workers to get results, desires position. S 120.

Pressroom

HIGH-GRADE CYLINDER PRESSMAN desires position in eastern states — New York or Pennsylvania; 15 years' experience on all kinds catalog commercial printing; good mechanic; steady, references, American, 30 years old, married. S 81.

Salesmen

SALESMAN to represent large printing firm specializing in catalogs, or advertising agency in St. Louis territory, by all-around printer experienced in selling, estimating, copy compiling, layout; salary, expense account and commission basis: A-1 references. WEB, 230 Laclede Hotel, St. Louis.

WANTED TO PURCHASE

PRINTING AND STEREOTYPE EQUIPMENT WANTED — Roll paper press, two color, for printing from rolls and rewinding; stereotype matrix steam drying table. What have you? DIXIE WAX PAPER COMPANY, Inc., Bishop & Zangs, Dallas, Texas.

WANTED FOR CASH — Harris two-color automatic presses, 15 by 18. M. M. ROTHCHILD, Inc., 712 Federal street, Chicago.

WANTED — Process embossing machine, small jobber, cutter, etc. T. R. BELL, 2204 2nd street, N. E., Minneapolis, Minn.

WANTED: Secondhand equipment for making electrotypes, halftones and zinc etchings. S 110.

WANTED FOR CASH — Harris Automatic two-color presses, 15 by 18. S 105.

BUSINESS DIRECTORY**Advertising Service**

"IT HAS PAID FOR ITSELF in results for years to come," wrote a printer who uses our "Tabloid" house-organ service. Builds business. Economical to produce. FRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Bookbinding Machinery

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Duro Overlay Process

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSEMENT BOARD—Easy to use, hardens like iron: 5 1/2 x 9 1/2 inch; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel paper knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Electric and gas machines stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cost Finder

THE PRINTER'S PAPER COST FINDER gives almost instantly the cost of any number of sheets, any weight per ream, any price per pound. Information free. FITCH BROS., Central City, Neb.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

WE ARE manufacturers since more than 40 years of Printers' Sundries in Metal—composing sticks, galleys, cast-iron furniture, locking apparatus, etc.—of high-grade precision. G. E. REINHARDT, Machine Works, Leipzig-Connewitz 114-a, Germany.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

The "Small Reinhardt" the only one existing upon the whole market, for jobbing work and small sizes of special rulings. The small Reinhardt Jobbing Disc Ruling Machine should be installed in every plant of modern practice. We furthermore manufacture since more than 40 years large single-sided and double-sided Disc Ruling Machines, as well as Disc Ruling machines for head-printing and ruling combined. G. E. REINHARDT, Dept. Förste & Fromm Machine Works, Leipzig-Connewitz 114-b, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MIR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th av. and 34th st.; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

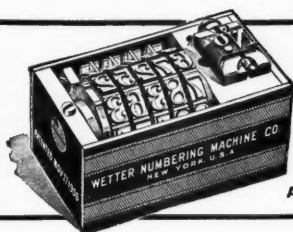
Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

WETTER NUMBERING MACHINES



For Numbering and Printing
at One Impression

SOLD BY ALL DEALERS

Wetter Numbering Machine Co.
Atlantic Ave. and Logan St., Brooklyn, N. Y., U. S. A.

CAST LOW AND RIBBLESS SLUGS

on the
Linotype or Intertype

The operation is the same as casting ordinary ribbled slugs from matrix slides. Price: outfit casting 6-pt. low slugs and up to 9-pt. borders \$10. Sent C. O. D. on ten days approval. Write for details. Ordering state whether for Linotype or Intertype. THE NORIB COMPANY, 139 7th Avenue, NEW YORK

No Special Molds. Outfit Costs Only \$10

with the Norib Low Slug and Rule Caster you can cast ribbled and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments.



PROPERLY REBUILT MOTORS Save You Money

You can save at least 30% of your equipment investment by purchasing guaranteed rebuilt motors and generators. This saving is just as important to you as increased orders and production.

Write for Bulletin P. I. 27

THE FUERST-FRIEDMAN COMPANY :: CLEVELAND, OHIO

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!
Send for sample.

Have you received our September Blotter
"Many Waters Cannot Quench Love?"

TRIANGLE INK AND COLOR CO. INC.
MANUFACTURERS of FINE LITHO
& PRINTING INKS for ALL Purposes

Main Office:
26-30 Front Street
Brooklyn, N.Y.



Service Office:
13 So. 3rd Street
St. Louis, Mo.



An illustration
from the folder
showing
some of our
house-organs

Send for the new folder:

A HOUSE-ORGAN THAT WILL HELP YOU SELL PRINTING

It tells how a printer's house organ can sell printing. It describes the method we use to plan and write copy that your customers will read. It contains more than thirty letters from printers and printing magazines. It will enable you to decide whether you can use a house-organ profitably. Ask! and we'll send it, together with sample house-organs.

Oren Arbogust
and Stan Paterson

2002

The Straus Bldg.

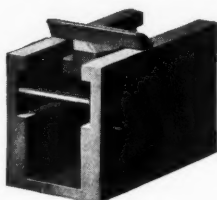


312

S. Michigan Ave.
Chicago, Ill.

UPRIGHTGRAIN Printing Base Systems

SECTIONAL • POINT SYSTEM • STANDARD AND HALFTONE HEIGHT

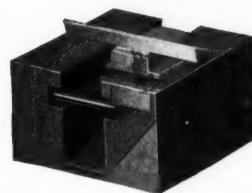


4x8 Hook

J.W. PITT, INC.

Home Office and Factory
BATH, N.Y.

JOHN KYLE, Sales Manager, 25 East 26th Street, New York City
Phone, 4989 Madison Square



8x8 Hook

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Playing the Game Three Ways

—and the cards are set for you to win. If we are to forecast *your* fortune by other printers' experience, we should say you *always* win! For, on any order that amounts to anything three things are involved: The customer's willingness to pay the price; the quality of product you deliver at that price, and the customer's satisfaction over what he gets.

Every day in the week you accept or estimate on orders which insure your winning all three ways if Westvaco Mill Brands are specified as stock.

We distribute them.

You can price better and make certain of your profit, with The Mill Price List and the Reference Book of Westvaco Brands at your elbow.

Do you use them constantly?

We became distributors for

West Virginia Pulp & Paper Co. products because they are right! They are the largest book paper manufacturers in the world. From forest to wrapped ream no effort is spared to insure not only a good technically made paper, but a sheet that works well and reduces pressroom costs.

Talk to one of our salesmen about Westvaco Brands. Economy, quality, uniformity—they are all there!

Reference Book and Mill Price List Yours for the Asking

BRADNER SMITH & COMPANY

Telephone Monroe 7370

333 South Desplaines Street

CHICAGO

Howard Bond Agents

ALBANY, N. Y.
Potter-Taylor Paper Corp.
ALLENTOWN, PA.
J. A. Rupp Paper Co.
ATLANTA, GA.
Louisville Paper Co.
BALTIMORE, MD.
B. F. Bond Paper Co.
BINGHAMTON, N. Y.
Stephens & Co.
BOSTON, MASS.
John Carter & Co.
BROOKLYN, N. Y.
General Paper Goods Mfg. Co. (Env.)
Gray Envelope Mfg. Co. Inc. (Env.)
CHICAGO, ILL.
Midland Paper Co.
Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO
Chatfield & Woods Co.
CLEVELAND, OHIO
Cleveland Paper Mfg. Co.
COLUMBUS, OHIO
Diem & Wing Paper Co.
DAYTON, OHIO
Reynolds & Reynolds Co. (Tablets)
Buyers' Paper Co.
DETROIT, MICH.
Chope-Stevens Paper Co.
GRAND RAPIDS, MICH.
Quimby-Kain Paper Co.
HARRISBURG, PA.
Donaldson Paper Co.
HOUSTON, TEXAS
The Paper Supply Co.
INDIANAPOLIS, IND.
C. P. Lesh Paper Co.
KALAMAZOO, MICH.
Birmingham & Prosser Co.
LOS ANGELES, CAL.
Western Pacific Paper Co.
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
W. F. Naeckle Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher-Leftholm Co.
MONTREAL, CANADA
McFarlane, Son & Hodgson
NEWARK, N. J.
J. E. Linde Paper Co.
NEW ORLEANS, LA.
Diem & Wing Paper Co.
NEW YORK CITY
Allan & Gray
H. P. Andrews Paper Co.
Bahrenburg & Co.
Clement & Stockwell, Inc.
J. E. Linde Paper Co.
White-Burbank Paper Co.
OAKLAND, CAL.
J. T. Monohan Co.
OGDEN, UTAH
Scoville Paper Co.
OMAHA, NEB.
Marshall Paper Co.
PATERSON, N. J.
Paterson Co. & Paper Co.
PEORIA, ILL.
John C. Streiblich Co.
PHILADELPHIA, PA.
Garrett-Buchanan Co.
PITTSBURGH, PA.
Chatfield & Woods Co.
PROVIDENCE, R. I.
John Carter & Co.
PUEBLO, COLO.
The Colorado Paper Co.
RICHMOND, VA.
Anderson-Wilson Paper Co.
SAN ANSELMO, CAL.
Marin Paper Co.
SAN FRANCISCO, CAL.
Marin Paper Co.
SYRACUSE, N. Y.
J. & F. B. Garrett Co.
TORONTO, CANADA
Barber Ellis Co.
VANCOUVER, B. C.
Columbia Paper Co.
VICTORIA, B. C.
Columbia Paper Co.
WASHINGTON, D. C.
F. T. Parsons Paper Co.
WEST CARROLLTON, OHIO
American Envelope Co. (Env.)
WINNIPEG, CANADA
Barber Ellis Co.
ZANESVILLE, OHIO
State Paper Co.

N.Y. Office 280 Broadway Chicago Office 10 So. LaSalle St.

HOWARD BOND
WATERMARKED
The Nation's Business Paper

Color

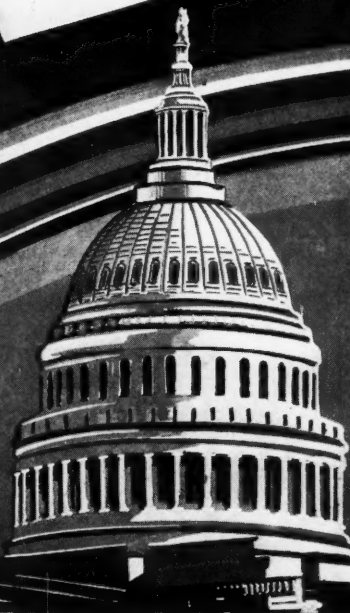
All the Distinctive
Blends and Colors of
the Rainbow ~ and
More ~ in Howard Bond

Compare it! Tear it! Test it! ~
and You Will Specify it.

Howard Ledger Howard Laid Bond Howard Envelopes



Mfg. by The Howard Paper Co.
Urbana, Ohio.



Color Selection in BUCKEYE COVER



The Founder
WILLIAM BECKETT
1821 - 1895



MANY friends tell us that the color range in which Buckeye Cover is obtainable is not elsewhere equaled.

A generation of experience, involving many additions and eliminations, has enabled us to finally determine those colors and shades that are most helpful to the printer in economically securing pleasing effects and combinations.

Buckeye Cover is made in twelve colors, including white.

Whether the atmosphere required be soothing or bold, delicate or robust, the proper shade of Buckeye Cover can be found in any leading center of America.

Through the utilization of the color of the paper one impression can be saved and final results achieved that are often superior to any procurable with printers' ink.

These economies react favorably upon the manufacturer, buyer and final recipient of good advertising.

The character, strength and uniformity of the stock are known to all. Envelopes to match are stocked.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, since 1848

IN WRITING KINDLY USE YOUR BUSINESS LETTERHEAD

THE BECKETT PAPER COMPANY, Hamilton, Ohio

You may send me, without charge, your complete Buckeye Cover Specimen Box No. 6, containing a varied assortment of suggestions on Buckeye Cover.

Name.....

Address.....

Chieftain Bond

WHEN COLOR COUNTS! It is now established that color in advertising *pays*—and often it pays best when employed in the paper upon which your message is printed.

White will probably always be pre-eminent for correspondence but the sales letter on colored paper and with a colored envelope invites the eye and thrusts itself out conspicuously from any mass of mail. If a shade is properly selected, a tinted letterhead helps to create toward *your* message an attitude of warmth and friendliness in the most hardened reader.

CHIEFTAIN BOND, made in fourteen colors besides white, is pre-eminent suited to such use. Moreover, it is a good paper for any business house to establish as standard for all forms. Its color range is adequate for the most extensive systems.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y. Potter-Taylor Paper Corporation
BALTIMORE, Md. Barton, Duer & Koch Paper Co.
BOSTON, MASS. W. H. Claflin & Company
BRIDGEPORT, CONN. Lasher & Gleason, Inc.
BUTTE, MONT. Minneapolis Paper Co.
CHICAGO, ILL. Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO. Standard Paper Company
CLEVELAND, OHIO. Petrequin Paper Company
DALLAS, TEXAS. E. C. Palmer & Co., Ltd.
DES MOINES, IOWA. Carpenter Paper Company of Iowa
DETROIT, MICH. Whitaker Paper Co.
HOUSTON, TEXAS. E. C. Palmer & Co., Ltd.
INDIANAPOLIS, IND. Century Paper Company
KANSAS CITY, MO. Kansas City Paper House
LANSING, MICH. Dudley Paper Company
LOUISVILLE, KY. Southeastern Paper Company
LOS ANGELES, CAL. Western Pacific Paper Co.
MILWAUKEE, WIS. Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN. Minneapolis Paper Co.
NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.
NEW YORK CITY. F. W. Anderson & Company

OGDEN, UTAH. Scoville Paper Company
OKLAHOMA CITY, OKLA. Kansas City Paper House
OMAHA, NEB. Field-Hamilton-Smith Paper Co.
PHILADELPHIA, PA. D. L. Ward Company
PITTSBURGH, PA. Potter-Brown Paper Company
PORTLAND, ORE. Blake, McFall Company
PROVIDENCE, R. I. Paddock Paper Company
RICHMOND, VA. Richmond Paper Company
ROANOKE, VA. Caldwell-Sites Co.
ROCHESTER, N. Y. Hubbs & Hastings Paper Co.
ST. LOUIS, MO. Acme Paper Company
ST. PAUL, MINN. E. J. Stilwell Paper Co.
SAN ANTONIO, TEXAS. San Antonio Paper Company
SAN FRANCISCO, CAL. General Paper Company
SEATTLE, WASH. American Paper Company
SPRINGFIELD, MO. Springfield Paper Company
SPOKANE, WASH. Spokane Paper & Stationery Co.
TACOMA, WASH. Tacoma Paper & Stationery Co.
TOLEDO, OHIO. Commerce Paper Company
WASHINGTON, D. C. Barton, Duer & Koch Paper Co.
WILKES-BARRE, PA. D. L. Ward Company
WORCESTER, MASS. Charles A. Estey Paper Co.

EXPORT—New York City, American Paper Exports, Inc.


ENVELOPES—WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.
WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

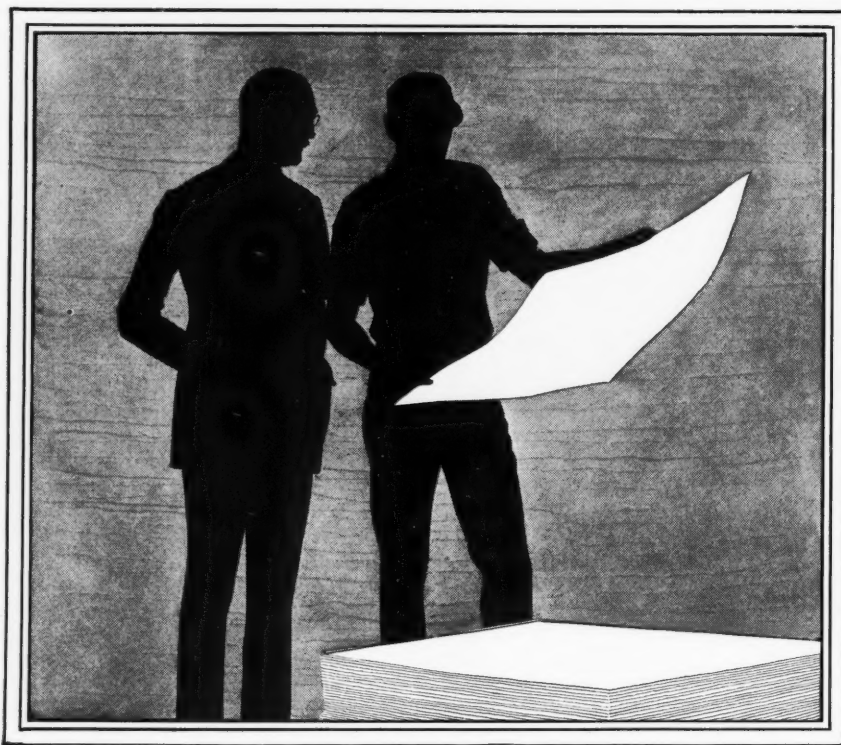
Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.



SHOW IT TO THE PRESSMAN

HAND a sheet of any Dill & Collins paper to an old-time pressman. Watch his expert and speedy examination of it. Watch particularly his nod of approval and his blunt expression of praise—"That's paper!"

What you won't see, unless you hang right around the press, is that little gleam of satisfaction in his eyes as the paper is running.

What you *will* see is a masterful piece of printing. Printers, nationally, have

long proclaimed Dill & Collins papers as possessing exceptional quality.

Dill & Collins papers are distributed nationally. There are seventeen standard lines, uncoated and coated. Each is a surface to reflect to the fullest the highest type of printing art. Every individual sheet of Dill & Collins paper is inspected before it leaves the mill. If you haven't complete samples, write your nearest distributor at once. Dill & Collins Co., 112 N. Twelfth Street, Philadelphia.

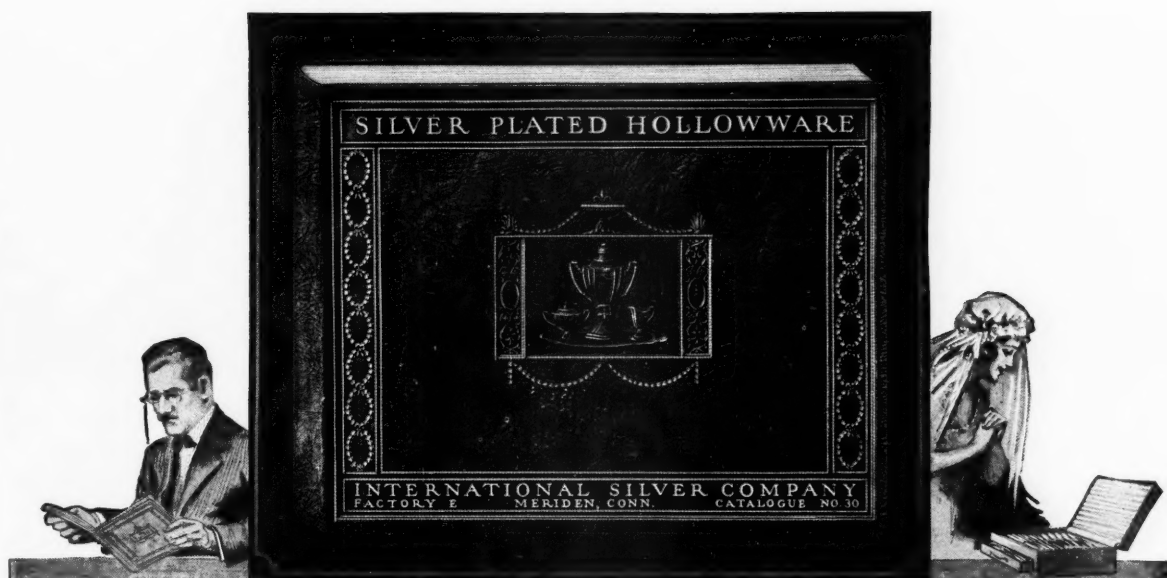
DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS



List of DILL & COLLINS Co.'s distributors and their offices

Atlanta—The Chatfield & Woods Company	New York City—Miller & Wright Paper Co.
Baltimore—J. Francis Hock & Co.	Omaha—Carpenter Paper Co.
Boston—John Carter & Co., Inc.	Philadelphia—The Thomas W. Price Co.
Chicago—The Paper Mills' Company	Philadelphia—Riegel & Co., Inc.
Chicago—Swigart Paper Company	Pittsburgh—The Chatfield & Woods Company
Cincinnati—The Chatfield & Woods Company	Portland, Oregon—Blake, McFall Co.
Cleveland—The Union Paper & Twine Co.	Providence—John Carter & Co., Inc.
Concord, N. H.—John Carter & Co., Inc.	Rochester—Geo. E. Doyle Company
Des Moines—Carpenter Paper Company	Sacramento, Calif.—Blake, Moffitt & Towne
Detroit—The Union Paper & Twine Co.	St. Louis—Acme Paper Company
Hartford—John Carter & Co., Inc.	St. Paul—E. J. Stilwell Paper Co.
Indianapolis—C. P. Lesh Paper Company	Salt Lake City—Carpenter Paper Co.
Kansas City—Birmingham, Little & Prosser Co.	San Francisco—Blake, Moffitt & Towne
Los Angeles—Blake, Moffitt & Towne	Seattle—American Paper Co.
Milwaukee—The E. A. Bouer Company	Springfield, Mass.—John Carter & Co., Inc.
Minneapolis—Minneapolis Paper Co.	Tacoma—Tacoma Paper and Stationery Co.
New York City—Marquardt, Blake & Decker	Washington, D. C.—J. Francis Hock & Co.



Good Covers Help Printing Sales

MOLLOY Made Covers have been the deciding factor in placing many a printing order. They are often the means of lifting a bid entirely out of the competitive class, for they embody the ideal of an idea—the idea that a beautifully printed book can be immeasurably improved by fine covers.

Just as a diamond appears to greater advantage when artistically set, so fine printing exerts a more powerful influence on a prospective customer when bound in

the distinctive, durable, leather-like covers which bear the Molloy trade-mark.

Utmost satisfaction in both appearance and serviceability is assured your customer in the purchase of Molloy Made Covers. And wherever a piece of your printing appears in these covers, there you have a silent salesman working for you all the time. It is our policy to extend full co-operation to printers. A letter from you will bring samples and a sketch to help close the order.

Molloy Made Covers are made only by

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
2859 NORTH WESTERN AVENUE

Prospect-Fourth Building, Cleveland
1820 West 38th Street, Los Angeles

300 Madison Avenue, New York
Carlton Publicity, Ltd., London, England

MOLLOY MADE

Commercial Covers  for Every Purpose

Please Mention THE INLAND PRINTER When Writing to Advertisers.

949



AN ACCIDENT IN A PAPER MILL

Mill Owner . . . "Mr. Jones, that car of Super Book you ran last night for Oldman Paper Co. does not match the color of their sample."

Mill Supt. . . . "I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

Mill Owner . . . "Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

MR. PRINTER

Where Do You Come In On This?

It occurs daily in one of the many thousands of Paper Mills thruout the Country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard value.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

The Sabin Robbins Paper Company

Established 1884

National Distributors of Paper Mill Jobs
MIDDLETOWN, OHIO

Branch Warehouses:

CINCINNATI, OHIO
' Phone, Main 650

CLEVELAND, OHIO
' Phone, Broadway 2194

DETROIT, MICHIGAN
' Phone, Main 6889

MILWAUKEE, WISCONSIN
' Phone, Broad 5770

ST. LOUIS, MISSOURI
' Phone, Ohio 9197

Why you should use
Bingham's Composition
Rollers

No. 9 of a Series of Facts

Satisfaction

The Conclusive Test of Rollers



RESILIENCE, tackiness, durability under adverse weather conditions—all these are necessary qualities of good printers' rollers. But the final question is how do they print? Do they deliver the goods? Do they enable your presses to do their best work?

Bingham's Composition Rollers do. For seventy-five years particular pressmen have used them to produce masterpieces of printing art. Steadily they have kept pace with developments in the industry. They are now being used in ten thousand pressrooms.

Surely this is an acid test. You owe it to yourself and your customers to use Bingham's Composition Rollers. There is a fully equipped Bingham factory near you. Send your next roller order there and let us show you what we mean by roller satisfaction.

Use our Red Shipping Labels

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO
636-704 Sherman St.

PITTSBURGH
88-90 South 13th St.

KANSAS CITY
706-708 Baltimore Ave.

CLEVELAND, OHIO
1285 West Second St.

DALLAS
1306-1308 Patterson Ave.

DES MOINES
1025 West Fifth St.

ST. LOUIS
514-516 Clark Ave.

ATLANTA
40-42 Peters St.

INDIANAPOLIS
151-153 Kentucky Ave.

MINNEAPOLIS
721-723 Fourth St., So.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 75 Years Bingham's Reliable Printers' Rollers

Collins Covers make fine Cata- logues

**CASTILIAN
ALGERIAN
DAMASCAN
ANNIVERSARY
LIBRARIAN
RIPPLETONE
DUOTONE**

A Chapter Concerning Collins Quality Covers

EVERYBODY who utilizes the printed catalogue should know about Collins Covers Papers—their attractiveness—advantages and their wide range of usefulness in the field of advertising.

Collins Cover Papers are so different that they may be considered in the light of a new invention. They are the incomparable product of a mill where the making of surface coated papers has developed into a fine art. Their dignity, beauty and wonderful surface effects offer unlimited advertising possibilities.



Castilian has the magnificent soft texture, look and feel of rich Spanish leather. A cover of remarkable strength and wearing qualities.

Algerian has a suede-like surface and a leathery feel that is distinctly unique.

Damascan is a rich, lustrous metallic surfaced cover paper of sturdy character and unusual distinction.

Duotone is a translucent stock with a beautiful cloud-like tinted surface. Luminous with advertising possibilities.

Anniversary is one of the most recent innovations in covers. A duplex stock with a rich gold and silver surfacing.

Librarian suggests a new note in economical dress for catalogues. A distinctive leather-embossed surface that is soft and flexible.

Rippletone has a soft ripple-like surface as its name suggests. A practical all-purpose cover paper of rich appearance.

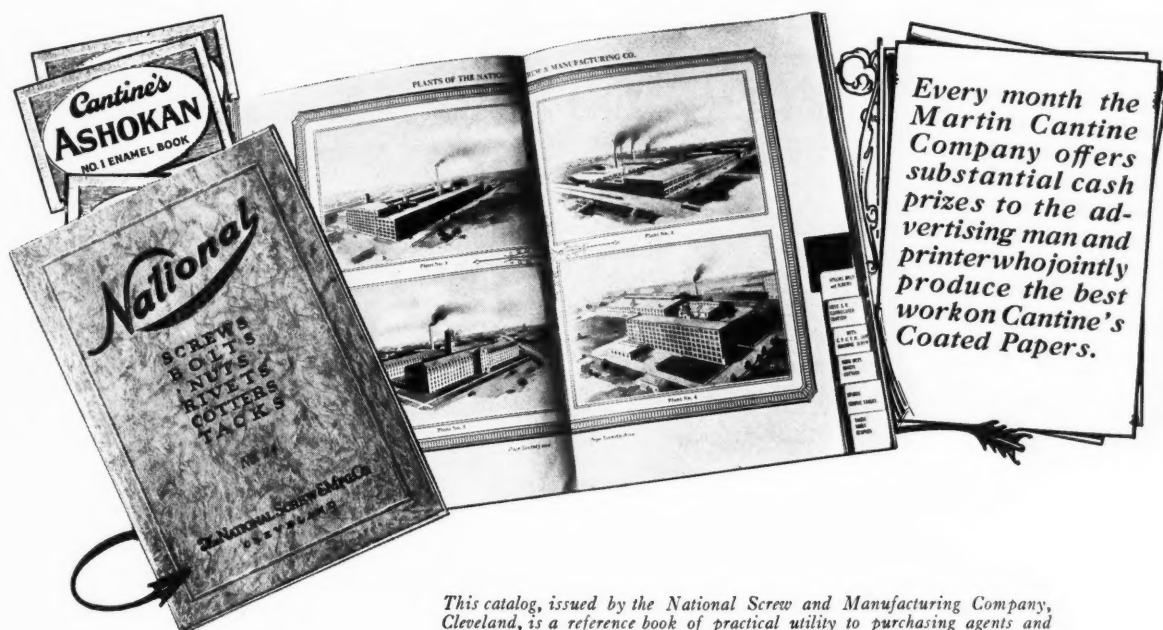
* * *

We will be pleased to send specimen books and sample sheets of Collins Cover Papers to those interested.

[Collins Quality Cover Papers and Coated Cardboards are sold through distributors in all principal cities.]

A. M. COLLINS MFG. CO.
Manufacturers

226-240 COLUMBIA AVENUE
PHILADELPHIA, U. S. A.



This catalog, issued by the National Screw and Manufacturing Company, Cleveland, is a reference book of practical utility to purchasing agents and engineers, designed to withstand hard and constant use and to make a good impression upon buyers. For these reasons Cantine's "Ashokan" No. 1 Enamel Book Stock was used. It won the Cantine prize for June. Printed by the Stafford Press Co., Cleveland, Ohio.

IF you can't sell to the capacity of your plant—
at a profit, at least sell to the limit of the possibilities!

Back up the calls of your salesmen by "calls" direct by mail, to the point where Cost exceeds Results.

Printed matter intelligently planned and well executed, on paper that is worthy of being your messenger—Cantine's Coated Paper—will help to put bigger figures on your balance sheet, in black ink.

Sample book and details of our monthly prize-honor contests for skill in advertising and printing, free upon request. Ask any Cantine paper jobber, or address The Martin Cantine Co., Saugerties, N. Y., Dept. 56

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL—Easy to Print

LITHO C.I.S.
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

953

LINOTYPE GOTHIC No. 16

36 Point

LINOTYPE Typography f

30 Point

LINOTYPE Typography furni

24 Point

LINOTYPE Typography furnishes,

18 Point

LINOTYPE Typography furnishes equipment that both guides and responds to design, mee

14 Point

LINOTYPE TYPOGRAPHY furnishes equipment th at both guides and responds to design, meeting every demand that can be made on type. It simplifies the

12 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both gu ides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious comp

10 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides a nd responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an

8 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the pract ice of ambitious composition, and as an actual part and result of that simplificat



MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

An Important Question

*Which I Wish to Ask of the Readers of
The Inland Printer*

You naturally enjoy reading this magazine
and possibly its advertisements.

The publishers of this magazine assured us
that advertising in it would bring results.

Can you, as a reader, your firm or associates,
use genuine Keratol to your better advantage
than animal leather?

Do you realize that out of it you can make---

Almost anything for which now you use
leather---

That it costs you less money---

Comes in rolls---cuts to advantage---

Can be had in any finish, color or weight

Stands severest knocking, wearing,
scuffing---

If you will but send for samples---

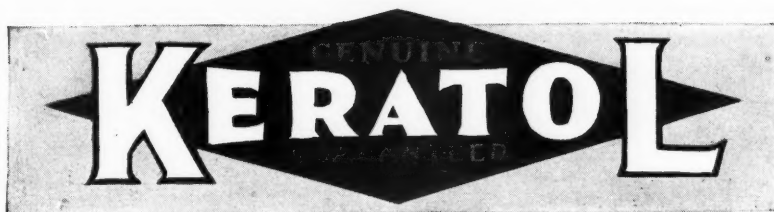
If you will but examine Keratol---

If you will but test it out---

You will be doing a favor to the publisher,
yourself, your customer, and

THE KERATOL COMPANY,
Newark, N. J.

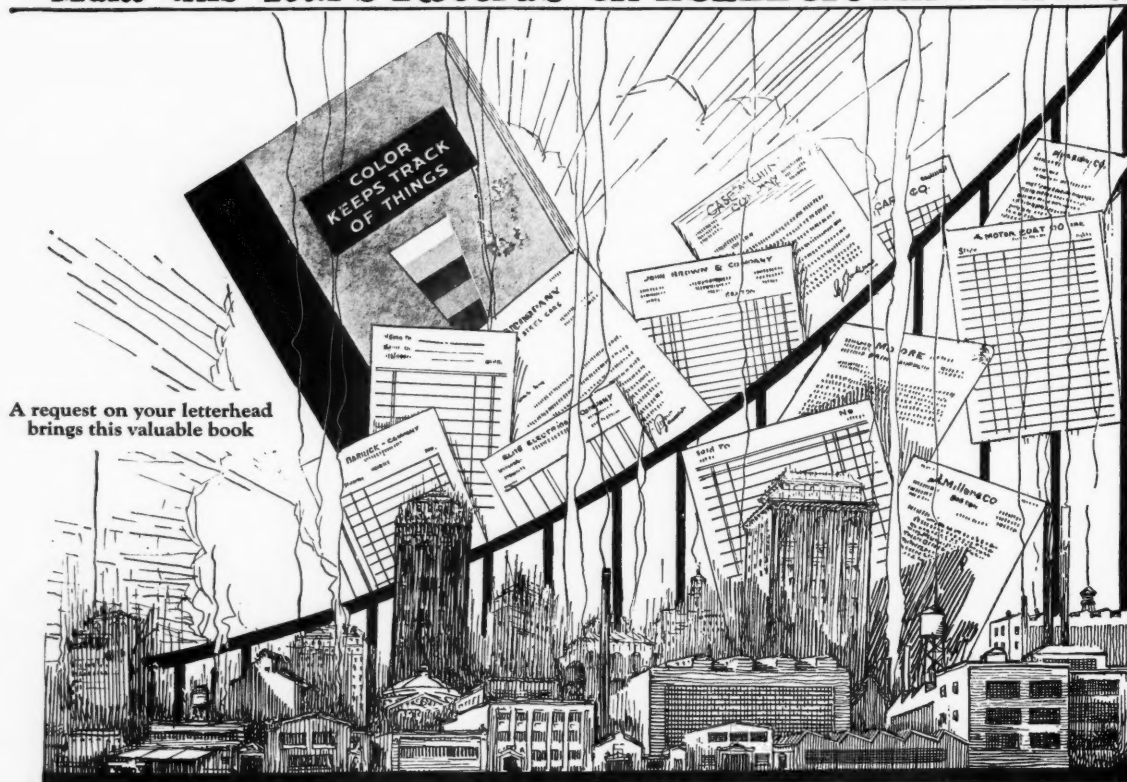
To answer any question—
to send any samples—
will be a pleasure.



Reg. U. S. Pat. Office

"The Hideless Leather"

"Make this Year's Records on ESLEECK THIN PAPERS"



A request on your letterhead brings this valuable book

This Book Is Behind Industrial Progress —and Thousands of Business Forms

It is specifying the best thin papers obtainable for records, forms, copies of letters, legal documents, contracts, and hundreds of other uses in every field. The demand for the best—ESLEECK THIN PAPERS—is insistent. Use this book as your guide in selecting papers for uses that imply durability, long life, and real economy.

The use of inferior grades of thin papers for recording business facts is a mistaken economy. There is really no difference between the cost of ESLEECK QUALITY PAPERS in light weights, and substitutes that must be used in heavy weights. In fact, the advantage lies with the thin paper of quality.

ESLEECK THIN PAPERS—for Endurance

WATERMARKED

and made from high-grade, new rags

FIDELITY ONION SKIN

SUPERIOR MANIFOLD

EMCO ONION SKIN

VERILITE MANIFOLD

AND NINE OTHER GRADES



Esleeck Manufacturing Company

TURNERS FALLS, MASSACHUSETTS



FORMS • RECORDS • COSTS • ESTIMATES • CONTRACTS • LEGAL PAPERS • SALES DATA

Use these Butler Business Builders

You deal in ideas, paper and printing. These Butler Business Builders are splendid examples of each of these essential factors. The successful use printers have made of the ideas contained in these mailing pieces

proves their right to the title "Business Builders." If you have seen these, use them. If you haven't seen them, send for them today. They are a part of Butler Service that we believe you will not care to overlook.



THE SYMBOL
OF EIGHTY YEARS' SERVICE
TO PRINTERS



J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
McClellan Paper Company	St. Paul
McClellan Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Company	Grand Rapids
American Paper Mills Corporation	New York
Mississippi Valley Paper Company	St. Louis
Missouri-Interstate Paper Company	Kansas City

Southwestern Paper Company	Dallas
Southwestern Paper Company	Fort Worth
Southwestern Paper Company	Houston
Butler Paper Company	Denver
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
Pacific Coast Paper Company	Fresno
Endicott Paper Company	Portland, Ore.
Mutual Paper Company	Seattle
Butler American Paper Company	Chicago
Patten Company, Ltd.	Honolulu

Please Mention THE INLAND PRINTER When Writing to Advertisers.



FIRST GRADE *for* ECONOMY

BYRON WESTON COMPANY'S Business Papers, like first grade tires, are the most economical in the long run. An office run on cheap, low grade writing paper, automatically proclaims its own standing in business circles. It is safer to outfit your business with "oversize" Bond and Ledger paper than to skimp on these important items.

Byron Weston Company Papers

First, Because They Last

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with a hinge in the paper.

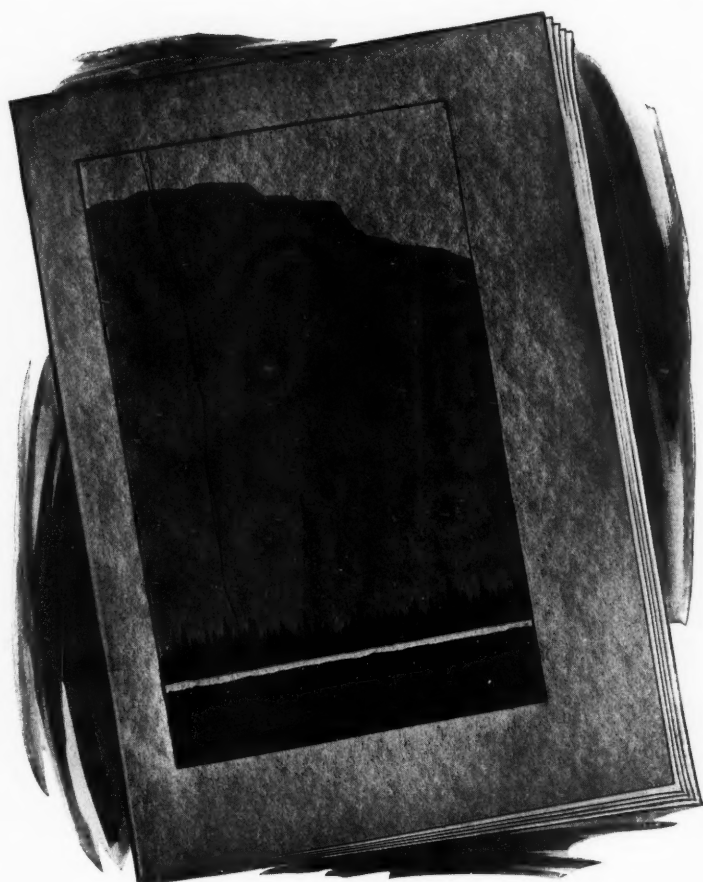
WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

State your writing or ledger paper needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY, Dalton, Mass.



Your Copy of this Booklet

tells the story of a new Reference Book of Poster Designing—and is not an invitation to visit the Yosemite!

This illustration is a small reproduction of one of the 76 full-color line and Ben Day prints reproduced on Sunburst Cover and contained in the big morocco leather-bound volume "Constructive Cover Designing" (size 11 x 14 inches, and two inches thick).

This large volume not only shows beautiful color effects, but tells what mixtures of inks produced them and just how they were laid on, giving the number of impressions, the color of underlays, and many other facts of

useful information for the Advertiser, the Printer, the Artist, and the Engraver. This kind of practical data has never before been placed at the disposal of the user of cover papers. All this and much more is found in

"Constructive Cover Designing"

"It is the finest poster-designing book of its kind ever published"
—says the INDIANAPOLIS ENGRAVING CO.

Although this work, designed to meet the practical needs of the cover-printing field, has been off the press only a few months, the edition is nearly depleted and this booklet "Yosemite" has been prepared so that you may know all about "Constructive Cover Designing" before it is too late for you to get it.

HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE, MASS.

Distributors for Great Britain
FRED'K JOHNSON & CO., LTD.
11-b Upper Thames Street, London, Eng.

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.

Send me, without cost, the FREE Booklet, illustrating and describing
CONSTRUCTIVE COVER DESIGNING

Name

Company

Address

City..... State

IP

LATEST "PROUTY"

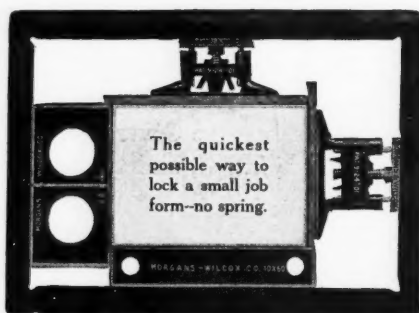
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by
**Boston Printing Press
& Machinery Co.**
Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Improve Your Printing!



Perfect Lock-Up is the first step in high class printing. When using the M. & W. Job Locks and Iron Furniture you know the lock-up is perfect. The Locks will not slip or work loose during the run.

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.

Always the Best

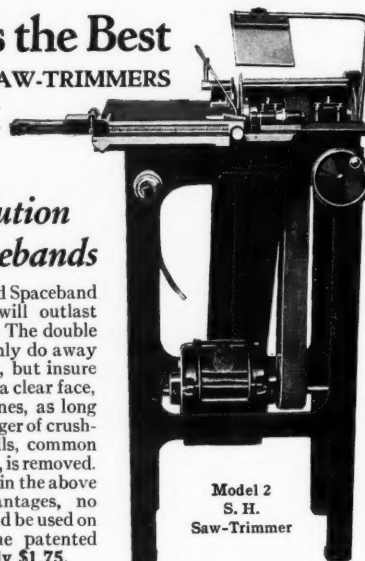
The S. H. SAW-TRIMMERS

are the best at their price on the market.

Write for prices and terms.

A Revolution in Spacebands

Our new Patented Spaceband is stronger and will outlast all other makes. The double wedge will not only do away with all cleaning, but insure to your matrices a clear face, free from hair lines, as long as in use. All danger of crushing in matrix walls, common to all other bands, is removed. Of course, to obtain the above and other advantages, no other bands should be used on machine with the patented bands. **Price only \$1.75.**



Model 2
S. H.
Saw-Trimmer

NOTICE—All Patented Spacebands purchased from us prior to July 5, 1924, will be exchanged for latest improved make, free of charge.

**The Schuyler-Hildman Saw-Trimmer
and Linotype Supply Co.**

160 North Wells Street

CHICAGO, U. S. A.



The Business Card Way to Make Printing Pay

Printers everywhere have found printing and selling Wiggins Patent Scored Cards put up in Wearwell Lever Binder Cases a dependable way to lower overhead and increase profits.

Business men recognize at a glance the value of this new method of putting up cards. Cards always neat and clean—easily detached with straight, smooth edge; no waste from spoilage. With such apparent

advantages you can print and sell these at a saving to your customers and still make about 50% profit for yourself.

Send for one of our three sample orders today and try these scored cards out with some of the firms to whom you are now supplying ordinary loose printed cards.

WIGGINS
Peerless
Book Form **CARDS**

THE JOHN B. WIGGINS CO.

1101 S. Wabash Ave.

CHICAGO

705 Peoples Gas Bldg.

Wiggins Patent Scored Cards & Wearwell Lever Binder Cases

Trial Assortment Order		Special Price
No. 1—	200 cards, 2 styles, and 2 Cases, 2 styles,	\$1.00
No. 2—	1200 " 4 " 8 " 4 "	5.00
No. 3—	2500 " 4 " 15 " 4 "	10.00

Order today anyone of these sample orders.



OLD LADY: "Sir, do you realize that if you had saved all the money you have spent for cigars, you might own that office building?"

SMOKER "But I do own it."

THE firms that write their letters on Old Hampshire Bond might use a cheaper paper. But it is hard to point out what better use they could have made of the small difference in money that is involved.

Curiously enough, they usually *do own* all the other nice and comforting appointments that go with prosperity and good taste.

Old Hampshire Bond is just one of these things that make business more pleasant to transact.

We don't pretend to say that there is any cause and effect in this. Successful men are not necessarily successful because they like Old Hampshire Bond. The fact is that nearly everybody likes to write letters on good paper and likes to receive letters on good paper.

No man that we know is actually

opposed to the idea of using handsome and attractive stationery. Some are simply less uncomfortable without the finer things than others.

Next time you consider buying paper for your letterheads, ask yourself these questions:

"Is there anything about my business that prohibits me from using Old Hampshire Bond?"

"Is there anything about my business that entitles me to give my letters the appearance of superior dignity and quality?"

Or don't you care about such matters at all?

Write on your business letterhead for samples of Old Hampshire Bond in white and twelve colors.

Also makers of Old Hampshire Stationery in Vellum, Bond and Lawn finishes for Social Correspondence. A packet of usable specimens of this fine stationery will be sent on receipt of ten cents. Address: Department L.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.



An interesting example of ADVERTISING TYPOGRAPHY

THE advertisement reproduced above is one of a series of full-page messages on printing and paper problems affecting the merchant printer that the Hampshire Paper Company will run in the Saturday Evening Post during 1924.

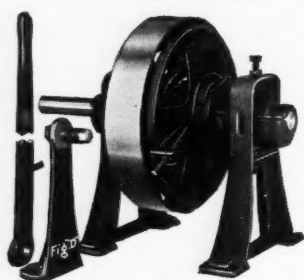
Written by a well-known paper advertising man, and laid out by a master printer, these advertisements

are notable in the printing publicity of the year—not only for what they *say*, but for the distinction of their design.

A set of these advertisements, suitable for framing, or for use as examples of fine printing, will be sent to any printer or engraver who will request them on his business letterhead.

WRITE US FOR THE NUMBER OF PEOPLE IN YOUR TOWN WHO WILL SEE OUR PAGES THIS YEAR—AND HOW WE HELP YOU SELL THEM BETTER LETTERHEADS.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.



THE "A" TYPE COUNTERSHAFT
Model "AN"
ADJUSTABLE HANGERS—OIL RING BEARINGS

ANOTHER EXAMPLE OF THE ADAPTABILITY OF HORTON VARIABLE SPEED PULLEYS

THE ONLY WHOLLY SATISFACTORY
CHANGE OF SPEED MECHANISM

YOUR PRINTERS SUPPLY HOUSE SELLS THEM

Products of the
HORTON MANUFACTURING COMPANY
Cable Address "HORKOKUM"
MINNEAPOLIS, MINN., U. S. A.

The Page Fountain "Divider"

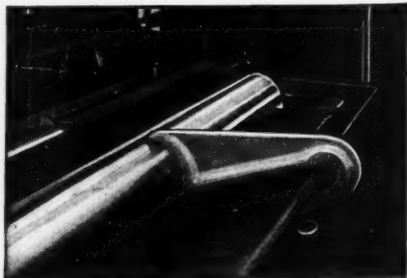
Reg. U. S. Pat. Office

(PATENTED)

for
**MIEHLE
KELLY
PREMIER
STERLING
and
HODGMAN
PRESSES**

Price \$8.50
Per Pair

WRITE FOR
CIRCULAR



ROBERT R. PAGE, Manufacturer
225-227 East Twenty-Fourth Street
NEW YORK CITY

Morgan Expansion Roller Trucks for JOB PRESSES

They are Noiseless
They Expand and Contract
Equally efficient for
old rollers.

They Save 50%

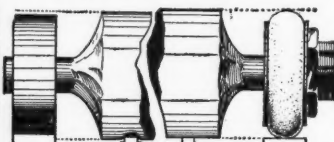
Prices at your dealers:

Set of 6
8 x 12 C. & P., \$7.70

Set of 6
10 x 15 C. & P., 7.70

Set of 6
12 x 18 C. & P., 8.80

Set of 8
14½ x 22 C. & P., 11.00



A new roller with regular wheel
truck—showing effect of pressure
on type. Brass rule would cut
the rollers to ribbons.

The same roller raised to exact
type height with Morgan Trucks
insures clean printing without cus-
ting of rollers.

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct.

100 N. Larchmont, Los Angeles, Cal.

**SPARTAN
TYPE METALS**



ECONOMY — DURABILITY

SPARTAN Type Metals are composed of three
elements: tin, lead and antimony, care-
fully alloyed in their true proportions under the
personal supervision of an expert metallurgist.

The formulas of the various kinds of Spartan
Type Metal are the result of forty years' experi-
ence, during which time many improvements
have been made not only in the formulas,
but in the method of production as well.

For
Linotype Monotype Electrotypes
Stereotype Autoplate Compositype
Typograph

MERCHANT & EVANS CO.
PHILADELPHIA

Since 1866

ESTABLISHED
1875

**BLOMGREN BROS.
& Co.**

Artists

Engravers


Electrotypers

Nickeltypers

Lead Mold Process

512-522 SHERMAN ST., CHICAGO





PENINSULAR
ADVERTISING
COVERS

Do you advertise automobiles, furniture, food products, printing, drugs, shoes, men's wear, women's wear, banks—anything?


There is a PENINSULAR COVER to convey that quality impression that you have always wanted to register in the minds of your prospects.

Machinery and perfume—laces or lead pipe. You'll find in this range just the right color, texture, weight and size:—

- Orkid Cover
- Onimbo Cover
- Publicity Cover
- Colonial Cover
- Gibraltar Cover
- Neapolitan Cover
- Patrician Cover
- Brocade Cover
- Tuscan Cover
- Covenant Book and Cover

The PENINSULAR PAPER COMPANY

MAKERS OF UNCOMMON COVER PAPERS
Upsilanti Michigan



ROBERTS

Direct Drive

Of Special Interest to those versed in Mechanical Principles

The ROBERTS DIRECT DRIVE

We emphasize the Roberts Direct Drive because it is deserving of special mention. It is, as its name implies, *direct* in action, with no intermediate parts.

The fact that it is the *true mechanical drive* is of special interest to those versed in mechanical principles, although its advantages must be apparent to all.

Ask for folder, "*Eight Points of Preference for the Pressman.*"

ROBERTS Numbering Machines

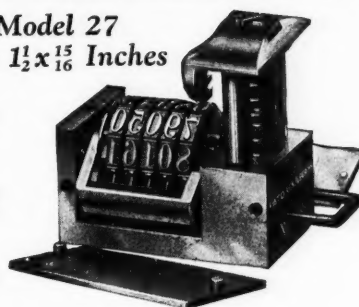
Model 27
Size $1\frac{1}{2} \times \frac{15}{16}$ Inches

Type-High
Model 27
5 wheels

\$16.00

Type-High
Model 28
6 wheels

\$18.00



Nº 12345

Fac Simile Impression
VIEW SHOWING PARTS DETACHED FOR CLEANING

Machines to number either forward or backward. Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.

Simplest—Strongest—Fully Patented
Over 400,000 in Use
Made Exclusively in U. S. A.

In Stock and For Sale by all Type Founders

The **ROBERTS NUMBERING MACHINE COMPANY**

694-710 Jamaica Avenue
BROOKLYN, N.Y.

*Builders of all kinds of Special Numbering Equipments.
Branches and Agencies in principal countries of the world.*

ROBERTS



The man who buys envelopes

wants to know—a corking good, commercial envelope—of amply strong,

white wove stock. A surface that prints clean, and has good writing and typing qualities. Gum that never sticks until the right time—and then sticks for *all* time. When a buyer gets an envelope like this he wants to identify it—to order it by name, so he'll be sure to get the same satisfaction right along.

COLUMBIAN



This is the Columbian non-soiling, dustproof box, attractively printed in two colors.

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Columbian Envelopes are now identified by the watermark

USE

—and put up in the non-soiling, dustproof box, under one standard label—shown on the page opposite.

They are made by the world's largest producers of envelopes.

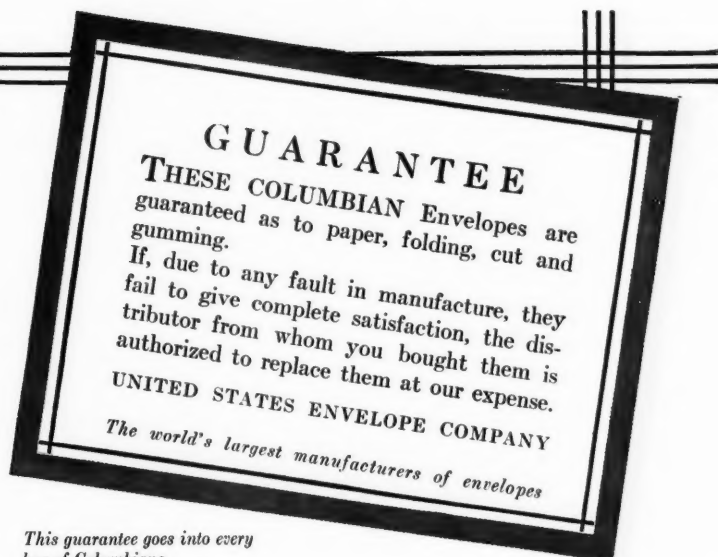
You have used this firm's product for years—and found it satisfactory.

Now you can identify it—and order it from your paper merchant by name.

If you have not yet used Columbians, fill in the coupon below, mail it to us, and we'll send you a sample box.

This box will bring to your desk enough Columbians for you to make satisfactory test of their qualities.

Columbian Envelopes are plain, substantial, well-made white wove envelopes of better than average stock.



This guarantee goes into every box of Columbians

Columbian Envelopes are made in sizes 5, 6¼, 6¾, 7, 9, 10, 11, 12, 14 and Monarch—a size for every ordinary requirement.

They are attractively, yet not expensively, boxed and labeled.

Order Columbian Envelopes from your regular paper merchant. He has them in stock and can deliver immediately.

Remember—the guarantee protects you when you sell Columbian Envelopes.

ENVELOPES

UNITED STATES ENVELOPE COMPANY
SPRINGFIELD, MASS.

Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	The Monarch Envelope Co.

UNITED STATES ENVELOPE COMPANY,
25 Cypress Street, Springfield, Mass.

Gentlemen:

Please send us sample box of Columbian Envelopes.

Firm.....

Address.....

Mark for.....

(Individual)

Our paper merchant's name is.....

His address is.....

"What are my salesmen for?"

YOU tell your customer that a well-printed booklet sells goods.

"What are my salesmen for?" he asks.

The advertisement at the right answers that question for you.

As this advertisement declares, "A good salesman can do many things that a printed booklet cannot do. But in fairness to good printing, there are certain places where a good booklet has advantages over an untrained salesman."

In telling why better printing is more profitable to *your customers*—this advertising is helping to create a bigger market for the kind of printing that is more profitable *to you*.



[[better
paper
∞
better
printing]]

This typical Warren advertisement is one of a group appearing in the newspapers of forty-five cities. These newspapers are read by business men throughout America, especially the kind of business men who buy printing. Other Warren advertisements appear in magazines read by advertising men who buy printing.

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

All Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding.

THE WARREN STANDARD PRINTING PAPERS ARE

WARREN'S LUSTRO
Glossy coated for highest quality half-tone work either in color or black and white.

WARREN'S CAMEO
Dull coated paper for artistic half-tone printing. Its surface reflects no light. Also made in cover and postcard weights.

WARREN'S WARETOWN COATED BOOK
Glossy coated especially developed for process color printing in fine books and catalogs.

WARREN'S CUMBERLAND COATED BOOK
A generally popular, relatively inexpensive glossy coated paper for half-tone printing.

WARREN'S SILKOTE
An inexpensive semi-dull surface paper, noted for its practical printing qualities. Also made in postcard weight.

WARREN'S LIBRARY TEXT
An English finish paper taking medium screen half-tones satisfactorily and without glare.

WARREN'S OLDE STYLE
A watermarked antique finish paper which lends dignity and distinction to book work devoted to type and simple line illustrations.

WARREN'S PRINTONE
A semi-coated paper especially suited to large edition work requiring half-tones.

WARREN'S CUMBERLAND SUPER BOOK
A super-calendered paper of standard quality for half-tone illustrations, line cuts and text.

WARREN'S CUMBERLAND MACHINE BOOK
A moderately priced machine finish paper of the first quality, suitable for large editions.

WARREN'S THINTEXT
For thin editions. 1184 pages to the inch.

WARREN'S INDIA
For extra-thin editions. 1420 pages to the inch.

WARREN'S WARRENFOLD
Strong coated book. Strong body, good folding qualities, smooth, even printing surface.

WARREN'S OFFSET
For offset and letterpress printing.

The candid opinion of five stationers

A BUSINESS man interested in envelopes called on five representative stationers in New York City.

"What," he asked them, "is your candid opinion of the Improved Columbian Clasp Envelope as a sales item?"

Every one of the five gave substantially the same answer, "Our customers seem to know them—always accept them readily—and we never have any comebacks on these envelopes."

Why they sell them

Each of these stationers carries other envelopes intended to do the same work—some of them lower-priced than the Improved Columbian Clasp.

Yet each prefers to sell the Improved Columbian Clasp—because his customers "seem to know them—always accept them readily"—and they never bring comebacks.

What a satisfactory condition any retail business would be in if this could be said of every item it carried.

Here is one at least that sells easily because people seem to recognize it as an "old friend"—because even a child can see how substantial and well made it is, how sure to do its work well.

Tough, strong jute paper; clean cutting and folding; gum of the best quality we know; a strong clasp firmly anchored at four separate points, distributing the strain over a wide area; a flap thoroughly reinforced to resist the pulls and jerks it will meet all along the line.

When you are asked for a good catalog or merchandise envelope, what more would you possibly offer your customer?

Why they buy them

Retail stores use the Improved Columbian Clasp Envelope to deliver

small articles. They find it cheaper, as well as quicker and more convenient, than wrapping and tying bundles.

Business houses mail samples and other small articles in Improved Columbian Clasp envelopes because they know that a tough, strong, well-made envelope is more likely to stand the ordeal of the post office, the mail train and the motor truck.

Even hardware is mailed in Improved Columbian Clasp Envelopes—hardware, always weighty—and often with keen edges and sharp points that would murder less husky envelopes.

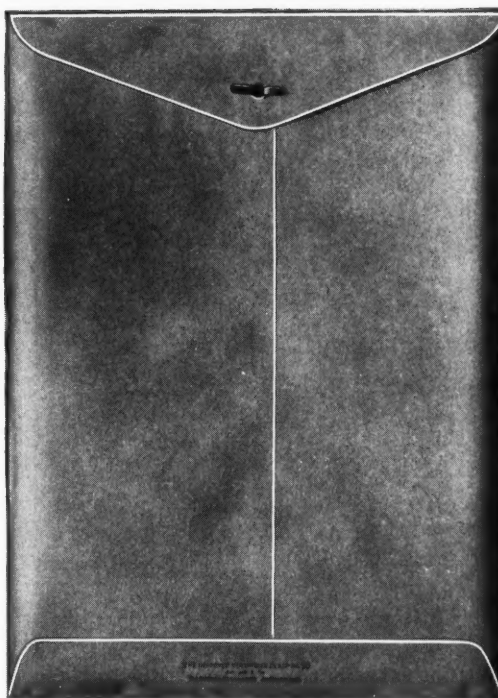
Advertisers use the Improved Columbian Clasp to carry and deliver, safe and sound, the catalogs and mailing-pieces into which they have put brains—and money for pictures, paper, printing, postage, and a good mailing list.

Improved COLUMBIAN CLASP ENVELOPES

are one of the many styles made by the United States Envelope Company, the world's largest envelope manufacturers. You can gain some idea of the service behind your jobber by reading this list of United States Envelope Company Divisions:

Location	Division
Worcester, Mass.	
Logan, Swift & Brigham Envelope Co.	
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Pilgrimage Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central State Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	Monarch Envelope Co.

Improved Columbian Clasp Envelopes are endorsed by users everywhere as the best merchandise envelopes



This is the husky Improved Columbian Clasp Envelope—of high-grade jute paper, made in thirty-one useful sizes and used to mail about everything mailable.

What better way to file important papers in the busy office than to place them in letter-size Columbian Clasp Envelopes—and set them behind the proper guide in the file?

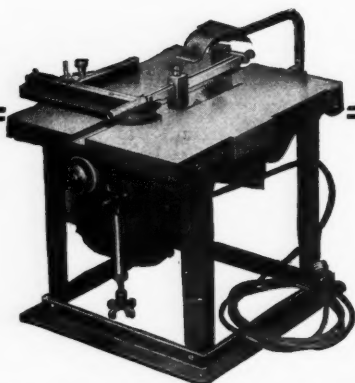
Papers filed this way are kept together in related units; they don't develop "sick edges"; don't accumulate dust when somebody forgets to close the file drawer.

Lots of people classify music the same way, in Improved Columbian Clasp Envelopes, before stowing it away in the music cabinet—and lots more will when the idea occurs to them. There is hardly any limit to the uses of the Improved Columbian Clasp Envelope.

Advertisements in *System*, *Printers' Ink Weekly*, *Printers' Ink Monthly* and *Mailbag* are telling your customers some of the reasons why a good, reliable envelope is the envelope they should use. Improved Columbian Clasp Envelopes have been advertised in these magazines throughout 1924.

Your regular jobber carries—or can get for you—Improved Columbian Clasp Envelopes in thirty-one useful sizes.

If you have any trouble in getting them, write the general offices of the United States Envelope Company, at Springfield, Mass., and you will be put in touch with a nearby distributor.



Turn Costs Into Profits

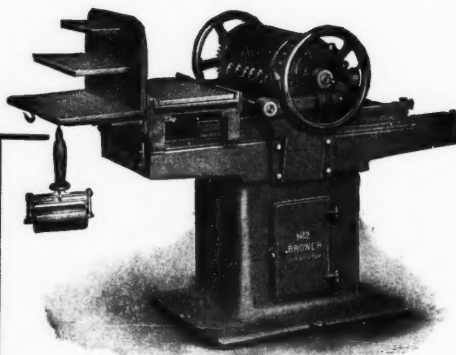
Speed up composition and cut down operating expenses. Saw your linotype slugs, electros, brass rule, etchings, furniture, etc., on a

BOICE-CRANE Composing Room Saw

An extremely efficient and dependable machine. Excellently adapted to outside mortising and grooving. Attachments for mitering, drilling, routing, grinding and sanding. Table 13" x 16"; height 13"; diameter of saws 6"; bronze or ball-bearing saw arbor; motor $\frac{1}{4}$ h.p. ball-bearing; pica gauge reads up to 52 picas by nonpareils.

Price of machine with bronze bearing saw arbor, pica gauge, rip guide, cut-off guide, saw guard, two saws, wrench, screw driver, cord, plug, switch and $\frac{1}{4}$ h.p., 110 volt 60 cycle ball-bearing motor only **\$135.00**

W. B. & J. E. BOICE, Dept. I. P. 91, Toledo, Ohio



Results Count

The value of a proof press depends upon its service when it is in use. The printing buyer now demands good proofs, whether in one or more colors. The Standard "B. B. B." proof presses take good proofs because they are correctly built; they are cylinder presses reduced to convenient size for the purpose intended—to give good proofs.

Standard "B. B. B." No. 0—Bed 14 x 20 In.—\$230 f. o. b. Chicago

Standard "B. B. B." No. 1—Bed 14 x 26 In.—\$280 f. o. b. Chicago

These presses give you clean, sharp proofs with the minimum of exertion—proofs that will do for the work in the majority of plants.

Standard "B. B. B." No. 2—Bed 17 x 26 In.—\$600 f. o. b. Chicago

For taking color proofs in register, as well as all other proofs.

Write for full particulars.

A. T. H. BROWER COMPANY

166 WEST JACKSON ST., CHICAGO, ILL.

For Sale by Leading Supply Dealers



CORNELL UNIVERSITY, ITHACA, N. Y.

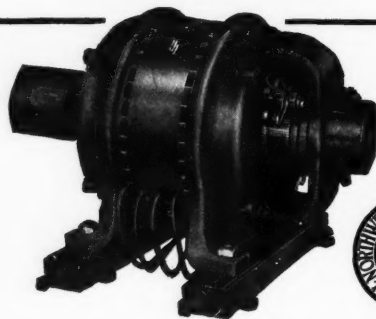
CORNELL University Comes to Us for Its Pictorial Publicity

"AS ENGRAVERS TO CORNELL UNIVERSITY," our plant should require no further verbal embellishment—for the accurate reproduction of technical details required by a University of such prominence is apparent.

It is but natural that an unusually well equipped photographing and engraving plant like ours should be located in Ithaca—for it was here at our own Cornell, about 1886, that Prof. F. E. Ives perfected the cross line screen now so extensively used in making halftone engravings.

ITHACA ENGRAVING COMPANY ITHACA, NEW YORK

"YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD"



Income Production

If your presses are to produce an income—a profit over costs—your motors must be on the job, morning, noon and night. The A-K Push Button Control Motor is built for such service. It is always on the job and ready for any speed demanded without loss of time.

Motors for Large Presses and Paper Cutters

We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.



You can do it if you specify

Dennison's

PRINTERS have found that "Gummed Paper is only as good as its gumming."

That's why most gummed papers fail—why Dennison's is unexcelled.

The many users of Dennison's Gummed Paper say "It sticks, *but it doesn't block!*" Labels that in themselves stick to the job, will not stick together. Another reason for superiority.

Because of the Gumming and the Non-Blocking, Dennison's Gummed Paper is reorder insurance.

There are three gummings from which to choose. You always get just what the job needs.

The Dennison line comprises a wide variety of white and colored papers. It is stocked by the leading Wholesale Paper Dealers.

LOOK FOR THIS TRADE-MARK



— always use **Dennison's** Gummed Papers

Department 9 IP
DENNISON MANUFACTURING CO.
Framingham
Massachusetts

Please send me further information about Dennison Gummed Papers, and tell me where I can get them.

Name.....

Street and No.....

City or Town..... State.....

AMERICAN

Model 31

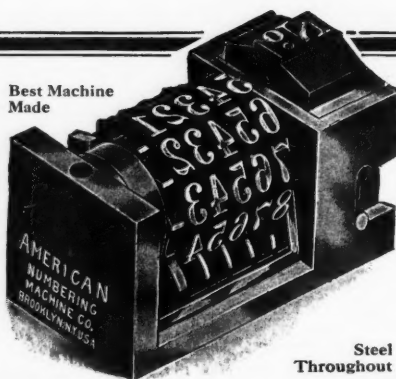
6 Wheels \$1800

AMERICAN NUMBERING
MACHINE CO.

224-226 Shepherd Ave., Brooklyn, N.Y.
123 W. Madison St. Chicago, Ill.
66 Houndsditch London, England

Best Machine
Made

AMERICAN
NUMBERING
MACHINE CO.
BROOKLYN, N.Y.



Steel
Throughout

AMERICAN

Model 30

5 Wheels \$1600

In stock and for sale by
**TYPE FOUNDERS
EVERYWHERE**

Specify AMERICAN when ordering



EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and
EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois

Everything for the Engraving Department



American Steel Chase Co.

Manufacturers of

**HERCULES PRODUCTS FOR
THE PRINTING TRADE**

Electric-welded Steel Chases
Beaded Pressed Steel Galleys
Form Trucks, Brass Rule
"Amscol" Cleaning Fluid

Order direct or
from any dealer
122 Centre St.
New York

The Doyle Electric Sheet Heater

PREVENTS OFFSET

ELIMINATES STATIC

Sold by reliable Supply Houses everywhere

THE J. E. DOYLE CO., 310 Lakeside N. W., Cleveland, O.
Manufacturers Pressroom Efficiency Products

VELLUMS AND FABRICS

for Commercial Printers,

Lithographers, Engravers, Novelty Manufacturers, Blue Printers

Send for samples and prices in sheets or rolls.

Manufactured by

WILLIAMS, BROWN & EARLE, Inc. 918 Chestnut St., Phila., Pa.



Fine Engraved

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards

149-57 North 12th Street - Philadelphia, Pa.

Write for
Samples.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable.

Sheets, 5 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

WOODTYPE

**THE BEST
AND
CHEAPEST
IN THE
MARKET**

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
1800 E. New York Ave., Brooklyn, N. Y.

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**

for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY

First, Last and All the Time

E.W. Blatchford Co.

230 N. Clinton St. World Building
Chicago New York

Lancaster Bond

THE ARISTOCRAT OF BONDS

BEAUTY should be the by-product of real value. When it is so it costs but little. Real beauty reflects honest work and sincere craftsmanship. No one appreciates more keenly the compelling power of beauty than does the printer.

The best effort of the printer is wasted if the paper chosen to form the background of good printing does not have beauty of texture, formation and color. Lancaster Bond is first made well; its lasting beauty follows as the natural consequence of its sturdy structure.

Send for samples from our nearest agent and note its unusually appealing texture, brilliant color and self-evident quality. Then use it and discover for yourself its workability on your press.

Manufactured By

GILBERT PAPER COMPANY
MENASHA, WISCONSIN



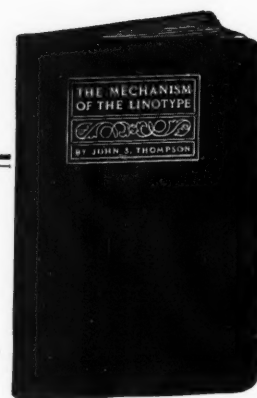
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BALTIMORE, MD.....Barton, Duer & Koch Paper Company
BOSTON, MASS.....Carter, Rice & Company
BUFFALO, N. Y.....R. H. Thompson Company
CHICAGO, ILL.....Moser Paper Company
CINCINNATI, OHIO.....Chatfield & Woods Company
CLEVELAND, OHIO.....Cleveland Paper Manufacturing Company
COLUMBUS, OHIO.....Scioto Paper Company
DAYTON, OHIO.....The Buyer's Paper Company
DENVER, COLO.....Carter, Rice & Carpenter Paper Company
DES MOINES, IOWA.....Carpenter Paper Company
DETROIT, MICH.....Beecher, Peck & Lewis
GREAT FALLS, MONT.....Great Falls Paper Company
INDIANAPOLIS, IND.....C. P. Lesh Paper Company
LANSING, MICH.....The Dudley Paper Company
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MANILA, P. I.....J. P. Heilbronn Company
MEMPHIS, TENN.....Taylor Paper Company
MILWAUKEE, WIS.....E. A. Bower Company

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NEW ORLEANS, LA.....Julius Meyer & Sons, Inc.
NEW YORK, N. Y.....Bishop Paper Company
NEW YORK, N. Y.....Conrow Brothers
NEW YORK, N. Y.....F. W. Anderson & Company
PHILADELPHIA, PA.....Whiting-Patterson Company
PORTLAND, ORE.....Blake, McFall Company
PUEBLO, COLO.....Colorado Paper Company
RICHMOND, VA.....Richmond Paper Company
ROCHESTER, N. Y.....R. M. Myers & Company
ST. LOUIS, MO.....Beacon Paper Company
ST. PAUL, MINN.....Inter-City Paper Company
SAN FRANCISCO, CAL.....Blake, Moffitt & Towne
SEATTLE, WASH.....American Paper Company
SPOKANE, WASH.....Spokane Paper & Stationery Company
TACOMA, WASH.....Tacoma Paper & Stationery Company
TULSA, OKLA.....Taylor Paper Company
WASHINGTON, D. C.....Barton, Duer & Koch Paper Company
EXPORT—Maurice O'Meara Company, New York, N. Y.

A Book for Operators and Machinists—

— by JOHN S. THOMPSON
 Author of —
 "History of Composing Machines"
 "Correct Keyboard Fingering"
 and other works.



"The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly

delays and accidents. **THE INLAND PRINTER COMPANY**
 Over 10,000 in use. (Book Dept.) 632 Sherman Street, Chicago, Illinois

CONTENTS:

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

Practical and Authoritative Information about

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Book-binding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for
 50¢

The Vest Pocket Manual of Printing



For Sale by
 The Inland Printer Co.



THE OPENING PARAGRAPH

All this striving and studying—to make letters more effective. Only to discover that the opening paragraph, after all, is paper.

An opening paragraph which says dignity,—but with friendliness; which commands respect as well as attention! That is what Strathmore Parchment gives every letter. It does these things because it, in itself, is so impressive in quality.

The cost? Statistics show that the average letter costs 35c on the cheapest paper and 36c on Strathmore Parchment. Shall we send you an eye-opening chart as proof? Strathmore Paper Co., Mittineague, Mass.

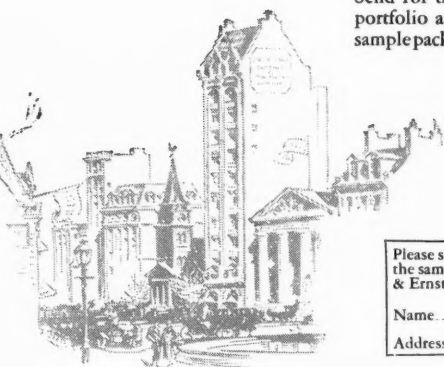
Strathmore PARCHMENT

FINE IS AS FINE DOES

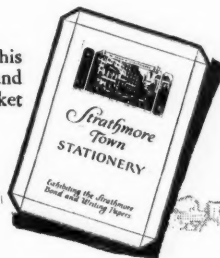


Strathmore Town Stationery

Twelve leading designers and typographers contributed their "ideal letterheads" for 16 different types of business and institutions. The most helpful and complete portfolio of its kind. Size, 9 x 12. Sent free to advertising men and advertising departments, who write on their letterheads,—together with sample packet of Strathmore Parchment and the Ernst & Ernst Cost Chart. Clip and mail the coupon.



Send for this
portfolio and
sample packet



Please send me the Strathmore Town Stationery Portfolio, the sample packet of Strathmore Parchment, and the Ernst & Ernst Cost Chart.

Name

Address

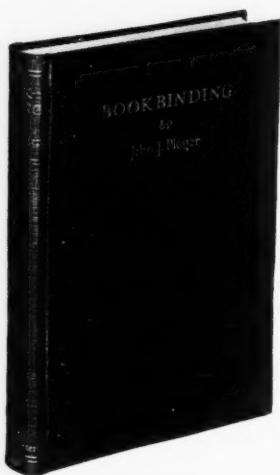
STRATHMORE EXPRESSIVE LETTER PAPERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BOOK BINDING

By John J. Pleger

Get Entire Bookbinding Business Between Two Covers



Size 6 x 8 3/4"; 425 pages. Attractively bound in cloth; gold stamped

Price \$6.00
Postpaid

The information contained in this book is worth many times its price

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

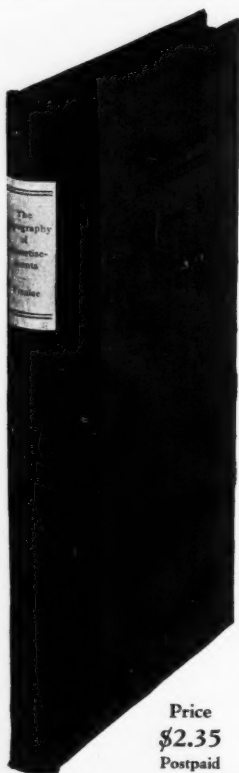
Opens Door to Knowledge of Basic Principles

THE advertising compositor who stands out above his contemporaries is the one having the most thorough understanding of the basic principles of effective advertising display, one who *knows* the philosophy of good advertising typography. Practical experience, intelligent direction and the *study of the science of typography* as it relates to advertising are the avenues that lead to the mastery of this branch of the craft.

"The Typography of Advertisements"

By F. J. TREZISE

is a useful and instructive book for the advertising man as well as for the compositor. It enunciates correct principles which have universal application. Book contains 65 illustrations in two colors; 236 pages.



Price
\$2.35
Postpaid

THE INLAND PRINTER CO.

632 Sherman Street, Chicago



Cut the Overhead!

Equip with this combination

Safety Can and Brush

Three-Quarters of the Benzine Saved.
Five or Six Operations Reduced to One.

Approved by the National Board of Fire Underwriters

Exact Size, $5\frac{1}{2} \times 3$ Capacity, 5-6 of a Pint

Price, complete, \$6.50

Brushes Replaced at Small Cost

For Sale by
TYPE FOUNDERS and
SUPPLY HOUSES

SELF-FEEDING BRUSH CO., 143 Federal St., Boston, Mass.

Herbert Metal FOLDING GAUGE

Fits Conveniently in Any Pocket



Lock-Stop
Joints

"Right-Hand"
Measurements

75c. Postpaid U. S.
and Canada

Three Measurements: 86 Picas, 200 Agate Lines, $14\frac{1}{4}$ Inches

AGENTS WANTED—Liberal Commissions

For further Information and Descriptive Circular

WILLIAM J. HERBERT 296 Schermerhorn Street
Brooklyn, New York

WOOD TYPE

Five Gothics and two Cheltenham in
6, 8, 10, 12, 15, 18, 20 and 24 line,
all ready for *immediate* shipment.

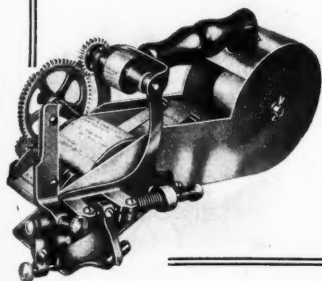
EMPIRE TYPE FOUNDRY

Buffalo, N. Y.

Delevan, N. Y.

Wing-Horton Mailer

Has Proved Its Worth



If you prefer the standard brass machine here is the model to suit your wants. Many conservative publishers are using the Wing-Horton Mailer, and their endorsements are the best recommendations we can give.

Let us tell you more of the Wing-Horton Mailer and The New Wing Aluminum Mailer.

Chauncey Wing's Sons
Greenfield, Mass.



We've Told Him— Have You Sold Him?

THE large buyers of printing you call on have been informed of the merits of SENTRY BOND, the better bond at a reasonable price.

The eight big, impressive pieces of the SENTRY Direct Mail Campaign have brought home to them the importance of that "space between the lines" in their correspondence and form letters.

Cash in on this sales work we have done for SENTRY BOND by specifying this better bond in your quotation—show your buyers how reasonably they can buy SENTRY BOND for all their requirements.

Sentry Bond

Lee Paper
Company



Vicksburg,
Michigan

IMPOSITION

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

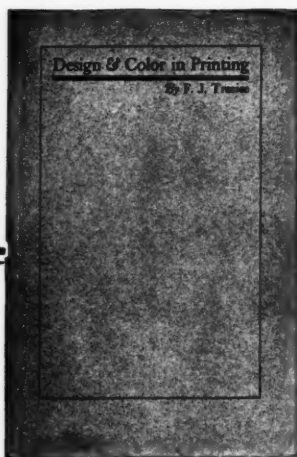
Forms for Platen Press
Four-page Forms
Eight-page Forms
Folder Forms
Twelve-page Forms
Sixteen-page Forms
Eighteen-page Forms

Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers
Folders, Brown Folders

72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, \$1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO, ILL.



← *this \$1.25 book*

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him “reasons.” He can know “why” his work is good, and explain it; or “why” it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this \$1.25 book. Why should you pay more?

Know “WHY” and you’ll know “HOW”

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Ill.

Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.
Here's my \$1.25; send “Design & Color in Printing” to
Name
Street
City State

The Productimeter

Plain Figures Long Life
Sure Action Instant Reset
Try one, 30 days free. Get our Bulletin 41.

DURANT MANUFACTURING COMPANY
(1167) 653 Buffum St., Milwaukee, Wis.



DUNHAM-WATSON CO.

SUCCESSORS TO

Frederick Dunham & Co.
Printing Ink

PRINTING VARNISHES
OFFSET & DRIERS
LITHO INKS DRY COLORS
441 S DEARBORN STREET
Chicago, Ill.

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use
The Johnson Perfection Burner
Cleveland

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products,
Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

Folders - Feeders - Stitcher Feeders Roll Feed Presses - Round Hole Cutters

GEORGE R. SWART & CO., Inc.

Printers' and Bookbinders' Machinery

NEW YORK
461 Eighth Avenue

PHILADELPHIA
Bourse Building

CHICAGO
Rand McNally Bldg.

STRAIT'S PERFECTION GAUGE PIN

This pin is easily and quickly placed in position,
and can be quickly and accurately moved;
fastens to top or draw sheet only, no damage
being done to under sheets or packing.



Pat. 3-4-24

Sold by Leading Dealers or direct

H. H. STRAIT, Manufacturer . . . Overland, Missouri

THE FOREST CITY BOOKBINDING CO. BINDERS TO THE TRADE

Any Style—Any Quantity

Edition Binding Catalogs and Pamphlets

Ask for our Prices

525 Caxton Bldg.

Cleveland, Ohio

TRIAL
QUART
\$1.00
GALLON
CAN \$3.00

PHENOID
TRADE MARK
**INSTANTANEOUS
TYPE CLEANER**
Fastest Solvent Made

**CHALMERS
CHEMICAL
COMPANY**
123 Chestnut Street
NEWARK, N. J.
Specialists in Solvents
and Detergents
for Over 20 Years

STILLWATER
WATERMARKED
BOND

A Water-Marked Bond for Less Money

YOU pay less for Stillwater Bond than for other sulphite bonds of good quality. And you pay enough less to make a distinct saving and to allow an appreciably lower bid on the printing of factory and office forms, circular letters, etc.

The Stillwater Water-Mark always protects you and gives confidence to your customers. It is on every sheet—our unchanging guaranty that Stillwater Bond will always measure up to the standards that have made it so widely popular.

Made in a wide range of shades with envelopes to match.

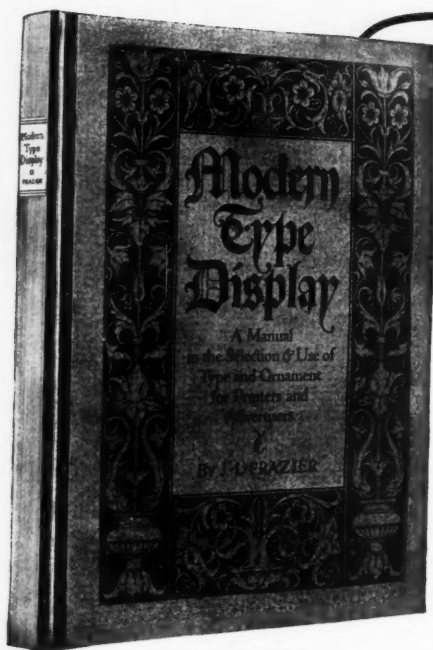
Write today for the Stillwater portfolio. Also for free envelope stuffers ready for your imprint.

Manufactured by

THE PEERLESS PAPER CO.
DAYTON, OHIO



Please Mention THE INLAND PRINTER When Writing to Advertisers.



(Size 9 1/2 x 12 3/4)

More than 200 Specimens of Fine Printing—many in colors. Also, numerous examples of Typography.

New Book on Typography

for Printers, Layout Men and Advertisers

The cream of J. L. Frazier's constructive and scientific articles on type-composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic and complete course in Typography.

To be successful, type-display must first ATTRACT and then INTERPRET—this book tells you how to make it do both.

As an example of fine printing in itself—to say nothing of the many beautiful specimens by leading typographers and designers which it contains—this book is more than worth the price. The eighty-odd big (9 x 12 inch) pages of helpful and instructive text are thrown in for good measure.

First Edition limited to Eleven Hundred Copies

DO NOT DELAY—order your copy today. The price is only \$5, postage 25 cents extra. Send order with remittance to

Book Dept., THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Practical BOOKS about PRINTING and the ALLIED TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

Color and Its Distribution in Printing

HOW TO ESTIMATE INK

By E. C. ANDREWS

This work is more than a book. It is a gauge to reduce waste and to determine qualities in color distribution and quantities in ink. To reduce waste is vital in this era of competition and high costs.

The chapter headings below give one an idea of the thorough manner in which the subject is handled.

Color and Its Distribution in Printing

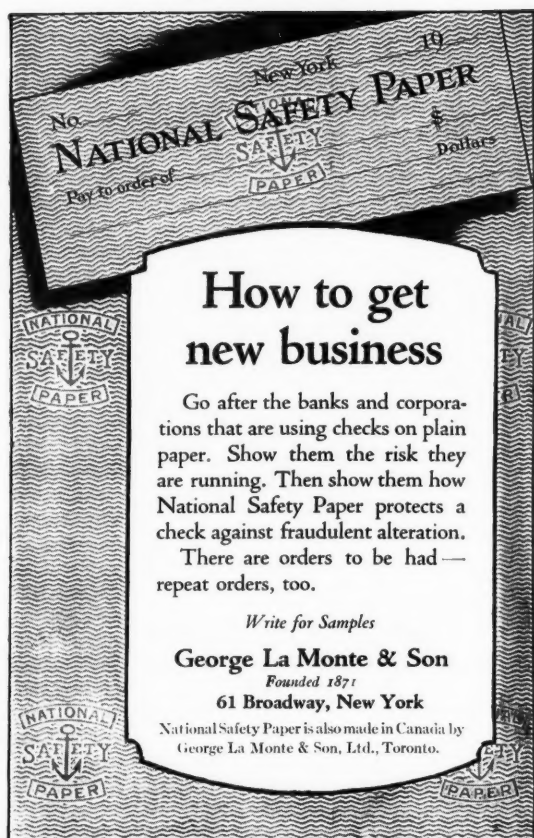
CONTENTS: Ideal Proportions of the Rectangle—The Selection of Stock and Ink—Unusual Half-tone Colors—The Addition of Decorative Colors—Examples of More Unusual Decorative Colors—Simple Analogy—Two Colors, One in Analogy with the Stock, the Other in Contrast—Harmony by Contrast—More Complex Analogies—Unusual Decorative Colors with Black—Treatment for Red Cover-stock—Harmony by Balanced Contrast—End-sheet Treatment—Method of Conventionalizing Good Color Schemes for Future Use. (53 Color Plates.)

How to Estimate Ink

CONTENTS: How to measure the Square Inches in a Job—The Balance Used—Method of Determining Covering Capacity by Weighing—Percentage of Ink Required by Type-matter as Compared to Solids—Percentage of Ink Required by Mixed Display Type and Illustration as Compared to Solids—Percentage of Ink Required by a Half-tone as Compared to Solid—The Relation of Covering Capacity to Fitting the Stock with the Ink—Covering Capacity of Ink on Four-color Work—The Percentage of Add for Waste—The Percentage of Add for a Full Color—Tables of Covering Capacities on Solids, 6 3/4 x 9 3/4. Sixty pages of color examples.

Price, \$5.00. Postage, 15 Cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



How to get new business

Go after the banks and corporations that are using checks on plain paper. Show them the risk they are running. Then show them how National Safety Paper protects a check against fraudulent alteration. There are orders to be had — repeat orders, too.

Write for Samples

George La Monte & Son
Founded 1871
61 Broadway, New York

National Safety Paper is also made in Canada by George La Monte & Son, Ltd., Toronto.

Remove Hardened Ink
*from your Rollers, Fountains,
 Plates, Etc.*

SOLVINE H

DOES IT without
 affecting the part
 being cleaned



Put up in pint, quart, gallon and five
 gallon cans by

CHARLES HELLMUTH, Inc.

NEW YORK
 154 West 18th Street

CHICAGO
 536 South Clark Street

YOUR MARKET

THE INLAND PRINTER contains an advertising section, part of which is an exchange for those wishing to buy or sell printing and newspaper plants, equipment, etc.

Another part of this section which both employers and employees watch closely, lists positions available and positions wanted.

When you are in the market for a position, an employee, machinery to buy or sell, do not forget this service. The cost of such advertising is very reasonable.

Classified Advertising Section

THE INLAND PRINTER

632 Sherman St., CHICAGO



Manifold Linen

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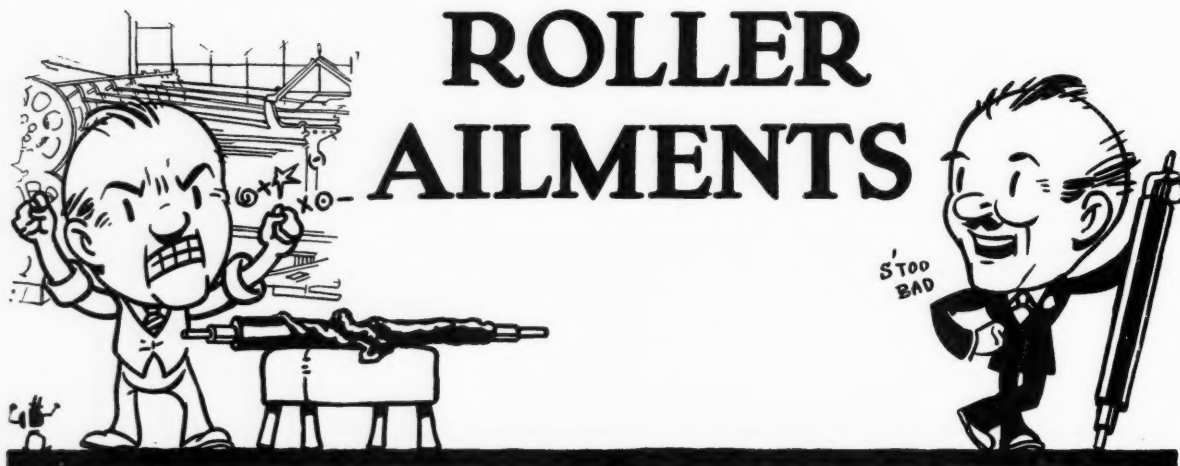
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Write for Sample Book and Price Lists

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 WINDSOR LOCKS, CONN.



For Every Ill Beneath the Sun There is a Remedy or There is None

These are soul trying days in the pressroom. The weather is hot and humid one day, cool and dry the next—maybe. Time is lost, temper is lost, and, occasionally a Roller is lost. We are not attempting to remedy all the pressroom troubles. We have concentrated on one—the Composition Roller.

A firm grade of Fibrous Rollers give good service on hot, humid days, but there is no regular composition roller that can be guaranteed against melting during such weather if the press is operated at maximum speed, and maximum speed is necessary for profitable work. Our Duplex Roller is the remedy for this ill. It has all the good working qualities of the Fibrous Roller, but will not melt from heat or friction. Order Duplex for use during the changeable weather we are now having and eliminate one expensive delay in the pressroom, and at the same time increase production.

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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

Vol. 73, No. 6

TABLE OF CONTENTS

September, 1924

	PAGE		PAGE		PAGE
Accounting, Need for Knowledge of.....	927	ILLUSTRATIONS — Continued:		Portraits — Continued:	
Advertising Men Hold Great Convention.....	932	Chart Showing Employment in Manufactur-	917	Printing Instructors at Summer School.....	937
Better Days Are Approaching.....	917	ing Industries.....	917	Reppert, Lester A.....	934
Better Lighting Means Better Work.....	892	Charts Showing Business Conditions.....	919	PRESSROOM:	
BOOK REVIEW:		Chicago Paper Company Turns Error Into a	936	Color Printing, Seeks Books on.....	888
American Graphic Art.....	933	Good Piece of Advertising.....	936	Combs, Picture Frames, Etc., Printing on.....	887
The Mastery of Life.....	933	Electric Lighting Equipment Properly Local-	892	Imitation Pen-Ruling and Steel-Die Printing.....	888
William Pickering, Publisher.....	933	ized in Gordon Pressroom.....	892	Ink Mottles on Hard Paper.....	887
Case of Trade Commission and Typotheta:		Mareschal, Pierre, and Barnabas Chossard,	882	Largest Sheet an Embossing Press Will Take.....	887
Ended.....	912	Printer Mark of.....	882	Proportionate Cost of Ink, Paper and Plates.....	887
Christmas Greeting Cards.....	912	Jehannot, Estienne, Rare Printer Mark of.....	881	Soap Wrapper Ink Runs and Soaks Through.....	887
COLLECTANEA TYPOGRAPHICA:		Invoice Form, Standard.....	936	Two-Color Inks on Dull-Finish Paper.....	888
Derivations.....	882	Pressroom of Bornman & Sons' Plant Before		Typo-Tone Compound.....	888
Error-Preventing System, An.....	881	Gas Lighting Was Changed to Electric	892	Unsatisfactory Print on Laid English-Finish.....	887
Price Agreements.....	881	Lighting.....	892	Varnishing, Special, on Varnishing Machine.....	887
Printers Oppressed, The.....	882	Typesetting Machine, The — "In the Days	916	Presswork, Some Practical Hints on — Part	
Colons, Half-Colons, and the Dash.....	890	That Wuz".....	916	XVIII.....	911
Competition in the Printing Industry.....	928	Wholesale Prices in May, Comparison With	913	Printers and Paper Men Meet.....	926
CONTRIBUTED:		Peak and Prewar Prices.....	913	PROCESS ENGRAVING:	
Advertising Men Hold Great Convention.....	932	Wilke's Metals, Metals Refining Company's	930	Art in Color Reproduction.....	885
Better Days Are Approaching.....	917	Exhibit of.....	930	Cold Enamel for Zinc Endorsed.....	886
Better Lighting Means Better Work.....	892	Incidents in Foreign Graphic Circles.....	904	Dried Ink, To Clean, From Halftones.....	885
Case of Trade Commission and Typotheta:		Is Convict Labor a Real Menace to the Print-	883	Enamel Should Be Alkaline.....	886
Ended.....	912	ing Industry?.....	883	Photoengraving Brought Art to Advertising.....	885
Colons, Half-Colons, and the Dash.....	890	JOB COMPOSITION:		Reëtching Zinc Halftones.....	885
Craftsmen's Convention and Exposition, The	929	Popular Types — Their Origin and Use —		Study Advertisements and Price Lists.....	886
House-Organs, Review of Printers'.....	901	No. XII.—The Gothics.....	897	Zinc Halftones Equal to Copper.....	886
Is Convict Labor a Real Menace to the		Journalism, Sensational, of Two Centuries	888	PROOFROOM.....	889
Printing Industry?.....	883	Age.....	888	Publisher, The New — Washington.....	894
Language, How Printing Standardized Our.....	878	Language, How Printing Standardized Our.....	878	Seneca's Genius of Words.....	884
Markets for Printing, Locating New.....	875	MACHINE COMPOSITION:		SPECIMEN REVIEW.....	905
Pay Rolls, Figuring, on Adding Machines.....	877	Capital Line Trims Too Close.....	925	Ticket Printers, Important Notice to.....	920
Presswork, Some Practical Hints on — Part		Driving Shaft, To Remove the.....	925	TRADE NOTES:	
XVIII.....	911	Gas Burner Does Not Heat Properly.....	925	Best, Harvey, Heads Monotype Company.....	935
Printers and Paper Men Meet.....	926	Imperfect Face on Slug.....	925	Buy-at-Home Campaign, Profitable.....	935
Publisher, The New — Washington.....	894	Incomplete Repairing Cause of Damage.....	925	Constructive Service, Urges.....	936
Sensational Journalism of Two Centuries Ago	888	Swift, A Coming.....	926	Field Managers at Salt Lake City.....	939
Your Price Is Too High!.....	873	Temperature Carried Too Low.....	926	Forty-Four-Hour Strike Ends.....	934
Craftsmen's Convention and Exposition, The.....	929	Verge, Directions for Removing a.....	925	Mistake Made Good Advertising.....	936
DIRECT ADVERTISING:		Markets for Printing, Locating New.....	875	Nahser, Frank, Dies.....	939
"Boomerang," The, of Direct Returns.....	913	NEWSPAPER WORK:		Nuernberger, Philip G., Globe Trotter.....	939
EDITORIAL:		Observations.....	922	Penalty on Imported Printing, Want.....	939
Accounting, Need for Knowledge of.....	927	Review of Newspapers and Advertisements.....	923	Personal and Other Mention in Short Para-	
Competition in the Printing Industry.....	928	"Shopping News" Movement, The.....	921	graphs.....	937
Editorial Notes.....	927	Value Newspaper Field, Rather Than Equip-	921	Principal, New, of Printing School.....	934
Foreign Graphic Circles, Incidents in.....	904	ment.....	921	Printers' Market Mostly Local.....	934
House-Organs, Review of Printers'.....	901	OFFSET PRINTING:		Ransom, Will, New Initials by.....	935
ILLUSTRATIONS:		Offset for Fabric Printing.....	886	Slugcasting Machine, Again a New.....	934
Bornman, John, & Sons Plant, Views Show-		Offset to Print One Billion Edition.....	886	Standard Invoices Mean Great Saving.....	935
ing Lighting of.....	893	Photo Prints on Metal From Positives.....	886	Two Thousand Dollars for Junk.....	934
Business Indicators, Chart Showing Compari-		Screen Angles for Five and Six Printings.....	886	Type-Cleaning Device, New.....	936
son Between May of This Year and Last.....	917	Pay Rolls, Figuring, on Adding Machines.....	877	Vandercook, R. O., Mother of, Dies.....	939
Chalmers Chemical Company, Exhibit of.....	931	PORTRAITS:		Washing Machine for Rags.....	934
		Best, Harvey D.....	935	Who Invented Movable Type Printing?.....	920
		Craftsmen's Association, Officers of.....	930	Worthmore Verse.....	896
		Nahser, Frank.....	939	Your Price Is Too High!.....	873

A North American Association

—the model, all over the World

IT IS NOT a mere boast to say that the publications of the United States and Canada are the most progressive and farthest advanced of any country in the world.

Eight years ago—in co-operation with advertisers and advertising agents—the leading publishers assisted in organizing the association which places the buying of advertising space on a Basis of Certainty.

The Audit Bureau of Circulations has pioneered the way from old-fashioned, haphazard methods to the modern method of buying space with the publisher's books open to the advertiser. Through this work a remarkably efficient system for auditing publications has been built up and today is applied to practically all the lead-

ing newspapers, magazines, farm papers, and trade papers of the United States and Canada.

That this system is economically sound and fills a real need in business, is shown by the fact that other countries have patterned their associations after the A. B. C.

England, France and Holland have taken steps to build up Auditing Bureaus that will give the advertiser and the publisher the same opportunity to meet on common business ground that they have in America.

Publishers of this continent willingly co-operate with the A. B. C. because they believe that in furnishing audited circulation figures to the advertisers they are co-operating in a way that will be mutually helpful.

The Inland Printer is a member of the A. B. C. and would be pleased to submit a copy of the latest circulation report

INVEST YOUR ADVERTISING DOLLARS BY USING A.B.C. REPORTS



THE REDINGTON
Counts
Continuously and Accurately
F. B. REDINGTON CO.
109 South Sangamon Street Chicago

Greeting Cards *Select Your* Christmas Cards
while our stocks are fresh and the choice is wide.
Samples sent on request. Order yours to day.
CARPENTER PAPER COMPANY, Omaha, Neb.




TYPE CASTING MACHINES
Re-built THOMPSON and UNIVERSAL
Equipments, guaranteed for Satisfactory
Service. We supply Type Matrices.
FRANK NOSSEL, 38 Park Row, NEW YORK

Spickler Liner Machine

"It saves us many a liner bill."—A. G. Krueger,
Machinist, Cleveland Press, Cleveland, Ohio.
CHARLES A. SPICKLER, R. D. YARDLEY, PENNA.

KRAUSE **UNIVERSAL MACHINE "YR"**
A Little Bindery in itself
WILL DO ROUND CORNERING-PUNCHING-
EYE-LETTING-THUMB-HOLES-INDEX
CARD CUTS-ANGLE CUTS ETC.
A GOOD AND SMALL INVESTMENT
FOR EVERY PRINTER AND BOOKBINDER.
LARGE STOCK-PROMPT DELIVERY.
HOFFMANN TYPE & ENGRAVING CO.
114-116 E. 13TH ST. NEW YORK CITY.



Correct Keyboard Fingering

By
John S. Thompson

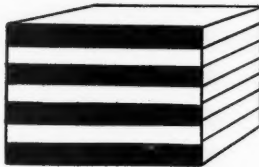
A system of fingering the Linotype
keyboard for the acquirement of
speed in operating. Also contains
a few suggestions to the beginner
as to the handling of the machine.

PRICE
60c

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.

PADS-IT

Use it Cold



**Always Ready
No Waiting**
*Just Open the Can and
Apply*

A padding cement which can be applied right out of the
can—without heating—without mixing. It dries quickly,
remains flexible and won't become stringy or brittle. Can
be had in Red or White in gallons, half-gallons, quarts or
pints. Low in price, and of superior quality.

No. 731 Makeready Paste

No. 731 Makeready Paste is a make-
ready paste for pressmen. Smooth
and easily handled. No chance of
lumps getting into overlays. Re-
mains moist on the hand but con-
tains no excess moisture to swell
the backing. It is sweet and white.
Keeps indefinitely. Available in
gallons, halves, quarts, pints and
handy tubes.



Commercial "5 A" Rubber Tablet Glue

*Dries
Quickly*

*Needs
No Cloth*



*Remains
Flexible*

*Won't Mould
or Separate*

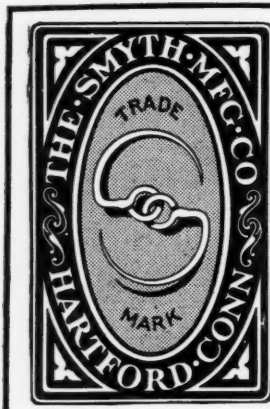
A hot padding gum which remains flexible after applica-
tion and which requires no cheese cloth for reinforce-
ment. It is a quick drying gum which will prove a time
saver. Supplied in Red, White or Green in 5, 10, 20, 30
and 60 pound tins. Priced right.

Write Today for Catalog of Our Full Line of Adhesives

The Commercial Paste Co.

Makers of the Largest Line of Adhesives

Dept. 41, COLUMBUS, OHIO



THE SMYTH MANFG. CO.

HARTFORD, CONN.

Designers and Builders of the Highest Grade Machinery
for Bookbinders and Blank Book Makers

SOLE SELLING AGENT

NEW YORK E. C. FULLER COMPANY CHICAGO

INDEX TO ADVERTISEMENTS

PAGE	PAGE	PAGE
American Appraisal Co..... 837	Falsing Products Co..... 864	Monitor Controller Co..... 860
American Assembling Machine Co..... 838	Forest City Bookbinding Co..... 977	Morgan Expansion Roller Truck Co..... 962
American Brass & Wood Type Co..... 970	Fuerst-Friedman Co..... 943	Morgans & Wilcox Mfg. Co..... 960
American Electrotape Co..... 854		
American Numbering Machine Co..... 970	Gilbert Paper Co..... 971	Neenah Paper Co..... 947
American Photoengravers Association..... 843	Globe Engraving & Electrotape Co..... 850	New Era Mfg. Co..... 826
American Steel Chase Co..... 970	Goes Lithographing Co..... 867	Norib Co..... 943
American Type Founders Co..... 834, 851, 854, 856	Golding Mfg. Co..... 836	Northwestern Electric Co..... 968
Arbogust, Oren, & Stan Paterson..... 943	Goodwin Bros. Printing Co..... 864	Nossel, Frank..... 983
Audit Bureau of Circulations..... 982		
Ault & Wiborg Co..... Insert	Hacker Mfg. Co..... 860	Pabo Co., The..... 868
	Hall, Thos. W., Co..... 864	Page, Robert R..... 962
Barnhart Bros. & Spind'ler..... 847	Hamilton Mfg. Co..... 846	Paper Mills' Co..... Cover
Beckett Paper Co..... 946	Hammermill Paper Co..... 862-863	Peerless Paper Co..... 977
Bingham Bros. Co..... 980	Hampden Glazed Paper & Card Co..... 959	Peninsular Paper Co..... 963
Bingham's, Sam'l, Son Mfg. Co..... 951	Hampshire Paper Co..... 961	Pitt, J. W..... 943
Blatchford, E. W., Co..... 970	Harris Automatic Press Co..... 839	Porte Publishing Co..... 841
Blomgren Bros. & Co..... 962	Hellmuth, Chas..... 979	Printers Mfg. Co..... 866
Boice, W. B. & J. E..... 968	Herbert, William J..... 975	
Boston Printing Press & Machy. Co..... 960	Hill-Curtis Co..... 865	Redington, F. B., Co..... 983
Boston Wire Stitcher..... 856	Hoffmann Type & Engraving Co..... 983	Robbins, Sabin, Paper Co..... 950
Bradner Smith & Co..... 944	Horton Mfg. Co..... 962	Roberts Numbering Machine Co..... 963
Brower, A. T. H., Co..... 968	Howard Paper Co..... 945	Rouse, H. B., & Co..... 855
Burrage, Robert R..... 856		Royal Electrotape Co..... 852-853
Butler Paper Corporations..... 957	Indiana Chemical & Mfg. Co..... 848	Schuyler-Hildman Co..... 960
	International Association of Electrotypers..... 829	Scott, Walter, & Co..... 860
Cantine, The Martin, Co..... 953	Intertype Corporation..... 827	Self-Feeding Brush Co..... 975
Carmichael Blanket Co..... 855	Ithaca Engraving Co..... 968	Seybold Machine Co..... 835
Carpenter Paper Co..... 983		Sinclair & Valentine Co..... 866
Carrom Co..... 858	Johnson Perfection Burner Co..... 977	Smyth Mfg. Co..... 984
Challenge Machinery Co..... 830		Spickler, Chas..... 983
Chalmers Chemical Co..... 977	Keratol Co..... 955	Stokes & Smith Co..... 867
Chandler & Price Co..... Insert	Kidder Press Co..... 865	Strait, H. H..... 977
Chicago Metal Mfg. Co..... 866	Kimble Electric Co..... 833	Strathmore Paper Co..... 973
Chicago Paper Co..... Insert	King Card Co..... 970	Swart, Geo. R., & Co..... 977
Cleveland Folding Machine Co..... 842	Knowlton Brothers..... Insert	
Cline Electric Mfg. Co..... 868		Triangle Ink & Color Co..... 943
Collins, A. M., Mfg. Co..... 952	LaMonte, George, & Son..... 979	United Printing Machinery Co..... 828
Commercial Paste Co..... 983	Latham Machinery Co..... 850	U. S. Envelope Co..... 964-965, 967
Conner, Fendler & Co..... 977	Lee Hardware Co..... 826	
Craig Sales Corp..... 840	Lee Paper Co..... 975	Vandercook, R. O..... 869
Crescent Engraving Co..... 868	Liberty Folder Co..... 826	Verbeke, Pierre..... 868
Cromwell Paper Co..... Cover	Lisenby Mfg. Co..... 859	
	Ludlow Typograph Co..... 857	Want Advertisements..... 940
Damon Type Founders Co..... 849	McLaurin-Jones Co..... Insert	Warren, S. D., Co..... 966
Dennison Mfg. Co..... 969	Megill, Edw. L..... 940	Wesel, F., Mfg. Co..... 858
Dexter, C. H., & Sons..... 979	Meisel Press Mfg. Co..... 869	West Mfg. Co..... 848
Dexter Folder Co..... 831	Mentges Folder Co..... 840	Western States Envelope Co..... 868
Dill & Collins..... 948	Merchant & Evans Co..... 962	Weston, Byron, Co..... 958
Dinse, Page & Co..... 868	Mergenthaler Linotype Co..... 954, Cover	West Virginia Pulp & Paper Co..... Insert
Doyle, J. E., Co..... 970	Metals Refining Co..... 861	Wetter Numbering Machine Co..... 943
Dunham-Watson Co..... 977	Miehle Prtg. Press & Mfg. Co..... 844-845	White, James, Paper Co..... 866
Durant Mfg. Co..... 977	Miller Saw-Trimmer Co..... 870-871	Wiggins, John B., Co..... 960
	Mittag & Volger..... 970	Williams, Brown & Earle..... 970
Eastern Mfg. Co..... 825	Modern Die & Plate Press Mfg. Co..... 970	Willsea Works..... 832
Embossograph Process Co..... 970	Molloy, David J., Co..... 949	Wing's, Chancey, Sons..... 975
Empire Type Foundry..... 975		
Esleeck Mfg. Co..... 956		



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SPECIAL PREPARED
TYMPAN**

Unconditionally Guaranteed

*Just ask
the man
who uses it!!*

The World's Best and Standard Tympan

MADE BY
THE
CROMWELL PAPER CO.
JASPER PLACE
CHICAGO
U.S.A.

1886



1924

THE MACHINE THAT LASTS

Many of the early Linotypes
are now well into their fourth
decade of service and still in
profitable operation.

TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE CO.

Brooklyn, New York

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

000.00.000

[COMPOSED ENTIRELY ON THE LINOTYPE IN CASLON OLD FACE]

